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The Hague, August 10, 1921.—Although the summer music season cannot compare in importance with the regular September to June period of musical abundance, there has been a tendency of late in most European countries to increase the musical activity during the summer months and to virtually do away with the so-called "dead season." This summer the period of transition in Holland was less clearly defined than ever. A German music invasion on a small scale, consisting of performances of Wagner's "Ring" at the National Opera by a German company and performed in the German language, an unsuccessful Liszt festival, and various operettas performed by German touring companies marked the end of the actual season, incidentally providing the Dutch music public with a rather too-German modulation.

SCHNEEVOIGT'S RETURN.

The principal musical event of the summer season was undoubtedly Prof. Georg Schneevoigt's return to Holland. He is once more occupying the position of commander-in-chief of the Dutch musical forces, and thanks to his able and enthusiastic leadership, we have enjoyed music and interpretations of a far higher standard than we are usually privileged to hear during the summer. Schneevoigt is an ever welcome guest in Holland and our "Residentie" orchestra has the happy knack of always being in complete understanding with its foreign leader. Music is an international language, and in this case both conductor and orchestra are past masters of it. There have been but few rehearsals; indeed, it is a well known fact that rehearsals are one of Schneevoigt's pet aversions. He invariably cuts them down to a minimum, preferring to rely on his own overpowering temperament and inspiration. He is a man of action rather than of words. It is immaterial to him whether he is conducting his own or a strange orchestra. When he commences to conduct he gives one the impression that his personality is hypnotizing the whole of the orchestra, giving him almighty power over the actions of every single man. He conducts most of the big and well known works from memory, and it is wonderful to see how he studies a work, as, for instance, Beethoven's Ninth symphony, and makes it part and parcel of his own soul. There is nothing that he overlooks or neglects. The finest dynamic variation, the slightest change of tempo, and there is some movement or gesture to guide the orchestra. His heart and soul are in the work, and even if at times one feels that his interpretations are a little too daring, one has to admit that he is a virtuoso of the very first rank, and a warm blooded and enthusiastic musician "par excellence."

It is true that at times, too, his movements and gestures are a little too vivid and excited, but in this respect he has already improved considerably. Some years ago he impressed the writer as being not only a first class conductor, but also a first class film actor, interpreting a work both by tonal methods and by highly interesting, if somewhat out of place, gestures. Now, however, he has followed the example of so many other great conductors, and has moderated and eliminated many unnecessary movements. It is only occasionally, when at the very summit of his musical ecstasy, that he falls into his old ways.

THE KURHAUS PROGRAMS.

Prof. Schneevoigt is conducting the Schwenningen Kurhaus concerts for the third successive season, and as was the case last year he commenced the first of his series of programs with Wagner's "Meistersingers" overture. Of the bigger works he has already presented his enthusiastic audiences with Beethoven's Eroica, Ninth and Fifth symphonies, Mahler's Fourth symphony and the César Franck symphony.

Schneevoigt was remarkably successful with the gigantic Mahler work and with Beethoven's Ninth, but it is doubtful whether either of these works is really suitable for inclusion in the program of a summer resort. Unfortunately we have not yet been treated to a Sibelius symphony. Schneevoigt, who is a countryman and personal friend of

the incomparable "Jean," is, as last year's performances proved, a remarkable interpreter of the Sibelius works.

SOLOISTS.

There has been no dearth of soloists. Anton Wiek, in Brahms' and Tschaikowsky violin concertos, once more proved himself to be the possessor of an astounding technique and his interpretations were always interesting. (Continued on page 23.)

Cyrena Van Gordon Double Victim

Chicago, Ill., September 1, 1921.—Stories that have appeared in daily papers concerning disappearance of Cyrena Van Gordon's ring and later of her automobile accident are absolutely true. Your correspondent interviewed her in her room, 403, at the Mercy Hospital, Chicago, to deny rumor that the happenings were the work of a clever press agent. The man who stole the ring has been arrested, and Miss Van Gordon's accident resulted in



EDDY BROWN.

who will open his transcontinental tour this season with a recital in Indianapolis—his home city—on October 23. Mr. Brown is recognized today as one of the foremost violinists now before the public, both here and in Europe, where he was a great favorite as soloist with many of the better known orchestras.

a painful sprain of ankle and wrist. Her husband was painfully hurt in the head, physicians at the time fearing fracture of the skull. He also sustained a broken arm. Both are doing nicely. Miss Van Gordon leaving hospital today, Thursday, September 1, for her home. She is quite nervous and told this reporter that she was expecting a third accident, as hoodoos rarely come in pairs. She will be relieved when the third misfortune befalls her. R. D.

Josef Mann Drops Dead on Stage

Josef Mann, tenor of the State Opera (formerly the Royal Opera) in Berlin, fell dead of heart failure on the stage of that house during a performance of "Aida." Mann's engagement for the Metropolitan, to begin with the coming season, had already been announced.

Those nearest to him on the stage thought at first he had only fainted, but after he had been carried to his dressing room, a doctor declared him dead. The audience was informed of the unfortunate event and filed out quietly.

FINE "LOHENGRIN" REVIVAL CROWNS RAVINIA SEASON

Sundelius, Kingston, Marr, Gentle, D'Angelo the Principals—English Text Splendidly Sung—Conductor Hasselmann Gives Splendid Reading of Score—Events of Final Week

Ravinia, Ill., September 3, 1921.—When these lines are published, Ravinia will have closed its doors after one of its most successful seasons. Since the opening of the present one, twenty-seven operas have been given.

"ZAZA," AUGUST 27.

From a musical point of view Leoncavallo's "Zaza" has little to recommend it; neither has the performance under review. Frances Peralta in the title role left much to be desired as to voice and action. She seemed ill at ease in the first act, and in the ensuing scenes she appeared awkward even in her walk. Zaza is without doubt the poorest role in Miss Peralta's repertory. Morgan Kingston was a rather stiff Dufresne and his singing left much to be desired. Alice Gentle made a distinctive hit in the character part of the mother. She was funny and never vulgar, and she was one of the real bright spots of the performance. Stracciari was superb as Cascari. His singing was of the best and histrionically he was as successful. He was without doubt the star of the evening. Papi was at the conductor's desk, and words of praise are due to Armando Agnini, stage director, for the setting of the side view of the stage of the "Alcazar" with Zaza's dressing room.

"LOHENGRIN," AUGUST 21.

The last novelty of the season was Wagner's "Lohengrin" sung in English. It is really an agreeable duty for any reporter when he is able to rhapsodize ad libitum concerning a performance, and the one of "Lohengrin" gave that privilege. It was probably the best all around performance of "Lohengrin" heard in Chicago since the days of Maurice Grau, then general director of the Metropolitan. Louis Hasselmann made the hit of his career in America at the conductor's desk. The French conductor's big triumphs at Ravinia were scored outside of the French repertory—his best work until Wednesday having been achieved when conducting "Martha," which was sung in Italian. His reading of the Wagner score was of such magnitude as to proclaim him in that opera a master of the baton. After the prelude he received a well deserved ovation that argued well for what was to follow. He had his forces at all times under full control and built up stupendous climaxes, yet he subdued his orchestra whenever the necessity was demanded—thus the singers had full scope for singing their part with ease and with the dignity demanded by the composer. "Lohengrin" was the big night, not only for Hasselmann but for every artist cast in the opera, and also for Louis Eckstein, president of the company, as the performance, coming as it did at the end of the season, will be written in the annals of opera in America and will make history in the life of Ravinia as an operatic center. To come back to Hasselmann, he should specialize as a Wagnerian conductor, providing he is as much at home with other Wagner operas as he is with "Lohengrin." He received the lion's share in the esteem of the public. It is doubly pleasing to this reporter to sing the praise of Hasselmann, as since the

beginning of the season he had to be called to account many times for reading into scores conceptions totally different from that of the composer. In "Lohengrin" he adhered to traditional tempos, yet gave a reading that revealed the student as well as the master.

Morgan Kingston rose to standard position in the title role. Even though the MUSICAL COURIER objects to reporters using the adjective "best," an exception must be made in favor of Mr. Kingston, in stating that he was the best Lohengrin heard or seen in these surroundings in the last decade. A greater tribute could not be paid any artist, but it is the just reward of a conscientious and well deserving artist.

Marie Sundelius sang the part of Elsa with great suavity of tone and she too scored heavily. Her portrayal was equally majestic. This addition to her repertory will no doubt add greatly to Miss Sundelius' reputation.

Graham Marr was superb as Telramund. Lovers of opera in English have in him a good exponent for defend- (Continued on page 23.)

It is relatively only a short distance in degree from Babe Ruth to Beethoven, or from Beethoven to Babe Ruth, if you will. In the daily newspapers the distance is about two pages, at some times Babe Ruth coming first, and at others Beethoven being nearer the hotly coveted front page. It is merely a question of what is termed "makeup." On special occasions Babe Ruth and Beethoven both are relegated to the rear in order to make way for a piece of prodigious news, such as, for instance, the pummeling duel between Dempsey and Carpentier, a particularly atrocious murder, a Man-o'-War breaking a world record, or the reprint of the unexpurgated versions of the love letters from a modern Minnehaha of fashion to a cavalierly Hiawatha of the Canadian backwoods.

The only known way for Beethoven to get himself on the front page would be for him to surpass the batting average of Babe Ruth, or to challenge that striking personage to a contest at Jersey City on Labor Day, for the heavy-weight symphonic championship of the world, with Tex Rickard as the impresario.

Beethoven is dead, however. Ergo, he never will get himself on the front page of an American daily newspaper.

Beethoven has been front-paged in Europe, that is, in Germany and Austria where the best known daily journals have a habit of dividing the initial page in two, with a ruled line across the middle, the upper half of the space being devoted to international news and politics, and the lower being given over to a department called "Art, Science, and Literature." Perhaps that is what caused the war.

The wily reader will have guessed from the foregoing that the specific grievance which the writer of this screed has on his mind is the manner in which the daily newspaper of this country treat Beethoven and music and musicians generally. And the way they treat the tonal art and its creators and exponents is exactly the way they treat sculpture, painting, literature, and the sciences.

Sculpture is the veritable stepchild of the dailies. A news item about the Venus de Milo never could crowd a cotton report or the society column unless Poirer or some other equally noted couturière (of Paris, of course), would declare that the debutante of today has a better figure than the Milo lady. A prohibition joke about the snakes of the Laocoon might get that piece of statuary a pictured place in the illustrated comic supplement.

Painters are mentioned when they figure in divorces or sue wealthy patrons for unaccepted portraits. Writers are projected into the news when best sellers make them millionaires, or when they utter a prophecy about a prize fight. Shaw got more publicity recently for saying that Carpentier's ringside odds should have been fifty to one than for writing his new Methuselah book—perhaps the best work he ever did. (He says so himself.)

Edison's greatest inventions never procured for him one-thousandth part of the attention and discussion he was given in the daily press for asking his intended employees a set of commonplace questions, which were editorialized, paraphrased, ridiculed, praised, and condemned day after day for weeks.

Some years ago the chronicler of these lines was breakfasting in Los Angeles when he picked up one of the local morning papers and read a half column telegraphed press association story describing a Sunday night concert at the Metropolitan Opera House in New York. About the music played and sung there? Oh, no. The tale concerned a young woman who made her debut in one of the new gowns which were modish at the moment, the kind of garb that consisted of a very low bodice, nothing much above the waist, and held up by two thin strips of material across the shoulders. Women will recognize this description. The telegraphed "news story" told not a word about the voice or musical accomplishments of the debuting artist, but related in detail with coarse humor how at a certain high tone taken by the performer the shoulder fastenings slipped or broke, and there was revealed to the astounded audience that which was meant to be hinted at perhaps, or delicately accentuated, but certainly never displayed in full view in public. The same morning that brought the delectable story to the breakfast table at Los Angeles saw it, of course, also—through the Associated Press—at the matutinal meal in Bangor, Me.; Jacksonville, Fla.; Galveston, Tex.; Seattle, Wash., to say nothing of many other cities, towns, and villages.

Only a week or so later, in San Francisco, another musical item, again a half column or so in length, was wired from New York and published on the Pacific Coast as well as in the rest of the newspapers throughout the United States. This time the headlines told that the story concerned the debut of Geraldine Farrar in the opera "Carmen," with Caruso as her associate, singing the part of Don José. It seemed too good to be true that the press associations should be telegraphing all over the land a review of the first appearance in a role new to her, of a gifted and artistic American prima donna. Of course, the event was highly important. "Carmen" was an opera almost universally known; Calvé had made its title-part a pet of the operatic public through her seductive and daring impersonation and interpretation; Farrar was a markedly popular figure in our musical life, and it was to be expected that every one would wish to know how her version of "Carmen" would compare with that of the Calvé presentation. A reading of the San Francisco (Associated Press)

Beethoven or Baseball?

BY LEONARD LIEBLING

(Reprinted by permission from the August issue of The Forum.)

report showed to at least one pair of astonished eyes a detailed account of a quarrel and physical encounter between Caruso and Farrar, and a verbatim report of the dialogue that took place between them when they reached the wings after the first act, about as follows:

"You are no artist to push yourself in front of me as you did!"

"I didn't push myself in front of you!"

"You did!"

"I didn't!"

"I never shall sing Carmen with you again!"

"You never will get the chance!"

The rest of the narration dealt with the glaring and sputtering indulged in by the pair of artists during the balance of the evening. (Truth compels the information that Farrar and Caruso sang in "Carmen" together many times thereafter, and are to this day the best of friends.)

When Farrar did "Zaza" for the first time, her costume,

one's self: "Is this what the American public desires, or is it what the newspapers make the American public think it desires? And if this sort of thing is to go on, will the man in the street, and the woman in the avenue, and the young people in the alleys, ever get the correct artistic perspective and have the proper conception of the dignity of art? When will the newspapers begin to teach the public, for instance, that Caruso is important, not because he makes millions, but because he makes music?"

Whose fault is it all—that of the public, or the newspapers? Unhesitatingly it may be said that the blame rests on the latter.

When the first singer, and player, and composer came to this country the public did not storm the early editions of the dailies for details of what those persons ate, wore and possessed, and research among the diurnal publications of the period fails to bring to light any of the cheaply sensational matter exploited in the papers of later times about musical and theatrical figures of prominence. In fact, the early settlers in this country were of a somewhat serious bent of mind, and even after the new land was well under way and boasted a goodly population, there was much choral singing indulged in, oratorio performances were frequent, and the accounts of such occasions and of artists

who appeared there and at operatic representations, were dignified, and kept to the musical phases of the matter.

At a newspaper men's convention in New Orleans, the compiler of these words was given an eagerly desired opportunity to address the many editors and publishers represented there, and after he had told them most of the facts heretofore cited he wound up somewhat like this, as nearly as he can remember:

"The usual reply which you give me, as individuals, whenever I present my indictment to a city-editor, publisher, newspaper proprietor, or editor-in-chief, is that the public desires sensational news and tawdry personal anecdotes. I say to you that the public does not desire them. As you do not give the public anything else, and dress up even your sober facts and commonplace material with scare-head captions, and flashy, sensational description, you are not in a position to know whether the public would accept something better if you furnished it.

"The average reader is not highly cultured, highly ethical, or even highly intelligent. He is, however, highly impressionable. There was a time when not all the newspapers played and preyed upon the last named characteristic. It was only when the race for circulation and advertising began, that the style of journalism commenced its steady march toward debasement—a march that has not stopped, and has drawn more and more followers into the procession from year to year. What do you newspaper merchants flaunt in the faces of the public about your own journals? In the public square here at New Orleans, the leading daily advertises itself in a huge electric sign. Does that sign tell anything about the literary value of the paper, its reputation for truth and accuracy, its service to the public as a medium of news? No. It tells of huge daily editions, greater than all the other papers combined, and of advertising bulking in quantity more than that of all its rivals together. Such signs you can see everywhere, in every city. And when the newspapers print their own praises in their own columns, they usually tabulate schedules epitomizing the number of readers and of lines of advertising gained by them during the current year, or month, or week—such tables being compared with the showing made by the rival sheets, and the inference being drawn that they are not as desirable as reading or advertising mediums.

"Large circulation brings a high advertising rate, and a large circulation is obtained by giving sensational matter in a sensational manner to the greatest possible number of persons who would answer to such an appeal. Newspapers that held out for years against the lowering of their journalistic standards, finally had to give in or succumb, and now one sees them dressed up in motley, capering cheaply before the crowd, and becoming dollar collectors instead of leaders of public thought. It is all your fault, gentlemen—you collectively and individually are responsible; no one else."

The speech met with much applause and many such expressions as "Fine," "Right-O," "Good for you," "That's what we need," "Great Stuff," and the like. There was much guilty laughter during the enumeration of all the "stories" which had taken the place of real musical news and constructive artistic discussion. What good did the sincere speech and the guilty laughter accomplish? The reader is able to judge for himself today.

One of the great editors of the South said to the earnest deliverer of the speech: "The city and news editors are the fellows to blame. As a rule, they do not know anything about music. They just print news and human interest stuff. They rely on the music critic to handle music."

Oh, Human Interest (in the newspaper sense)—what crimes are committed in thy name!

When we arrive at the music critic phase of the situation, is the problem solved? Does the remedy lie in his hands? By no means. In the first place, the music critic deals with a subject which is the traditional Sanskrit to the news and city editors, and publishers, and proprietors, and they do not even know that their critic handled his topic in a manner

The News About Men

(Editorial in the San Francisco Call and Post, August 9, 1921.)

LEONARD LIEBLING, editor of the Musical Courier, complains in the August Forum because American newspapers pay more attention to Babe Ruth than to Beethoven. Babe Ruth is often on the front page; Beethoven never is. Babe Ruth will continue to get there as long as he hits home runs, while Beethoven never, never will get there. And the editor of the Courier says that newspaper editors should give the sporting editor less rope and the music editor more space. Babe Ruth needs to be benched now and then, while Beethoven's batting average needs to be fattened.

And the whole blame, says this writer, rests on the newspapers—not on the public. The public, dear sheep, could be led to pastures that are sweeter than personalities, if only the editors would be the shepherds. But the editors, for some perverse reason, persist in dealing with personalities. And that is why, according to Mr. Liebling, "Tetrazzini's newspaper fame rests chiefly on her published cooking recipes; Cavalieri's on her syndicated beauty hints; Mary Garden's on so many sensational episodes and sayings that one cannot quote them all; Paderewski's on his long hair and his premiering in Poland; Alda's on suit and counter-suit concerning Wall Street operations; Galli-Curci's on her divorce and remarriage; Schumann-Heink's on the fact of her having so many children; Kreisler's on adventures in the early part of the war."

Mr. Liebling is being very contemptuous, very scornful of the newspapers. He is also, if he only knew it, being very contemptuous and scornful of something that is in himself and in every newspaper reader and editor. He is forgetting that pathetic, comic, very natural desire of all people to know all that can possibly be known about the figures of the world. And while he sneers at human interest—asking how many journalistic crimes are committed in its name—he is forgetting that human interest is really what gives their fame to his heroes and heroines.

It is great news when a new Galli-Curci or a new Kreisler comes over the horizon of life. There is no greater news than this. And it is always great news when Galli-Curci sings or Kreisler plays. But it is news that is not easily written except by a genius; and there are very few of those on newspapers. So the poor hungry crowd which cannot always hear Galli-Curci or Kreisler must take its food in hearing about them. It cannot be told the great news about them, so it must be content to hear that Galli-Curci is a woman and unhappy in her marriage; or that Kreisler is a man, and that he stopped as he left his concert to play a tune on the violin of the old blind woman at the corner.

These are personalities, yes, but these are Galli-Curci and Kreisler; and this is the only way the starved crowd can give and receive the echo of the news from its geniuses. It is that Mr. Liebling forgets.

or rather the lack of it, was the feature of much of the writing published about her work in that opera. Caruso's fear of blackmailers and the evil eye, Caruso's trouble, not zoological, at the Central Park Zoo, Caruso's romantic entanglement with a matron who rushed across the seas and permitted the surprised Americans to see her two sons by Caruso—the tenor's later marriage to some one else—his discharge of his cook for not making spaghetti properly—the notorious jewel robbery of last year—the serious recent illness of Caruso—all those matters had more extended consideration in the dailies than the best performances ever given by the premier tenor of the Metropolitan Opera House.

Tetrazzini's newspaper fame rests chiefly on her published cooking recipes, Cavalieri's on her syndicated beauty hints, Mary Garden's on so many sensational episodes and sayings that one cannot quote them all, Paderewski's on his long hair and his Premiering in Poland, Alda's on suit and counter-suits concerning Wall Street operations, Galli-Curci's on her divorce and remarriage, Schumann-Heink's on the fact of her having so many children, Kreisler's on adventures in the early part of the war. And the list could be added to interminably and inanely.

One views the total list of publications through the years with a feeling somewhat akin to horror, and asks

that makes it Sanskrit also to most of the readers of the paper. Poor Beethoven might be expected to get decent treatment from the music critics, but he doesn't. True enough, he is not held up to ridicule, and the music critics do not relate that Beethoven ate meat with his fingers, and suffered from a disease not usually mentioned before children—but on the other hand, they make him appear to be a forbidding personality, and his works a series of cryptograms, by the highly specialized and technical style in which they write about both. The critics always are speaking about the "select concert goers," the "inner brotherhood of music," "the small band of judicious listeners," and the like. That happens because the poor music critic is made to realize by the city and news editors that he and his department are considered in "make-up" importance to follow far after the "Obituary," "Arrival of Buyers," and "Utica Cheese Market" columns. After a while the music critic feels his lowly position, but wraps himself about with an air of aloofness and lofty cultural superiority, and consoles himself with the reflection that he is purveying a great message to the exclusive few that understand it and him. Again, therefore, the general public is cheated of its proper view of Beethoven, and of music. Babe Ruth is written about in language that every elevator boy and every college professor could and does understand. Beethoven is lectured about in a professional jargon that neither one is able to decipher, unless the professor belongs to the Ku-Klux-Klan which the critics seem bent on trying to build up.

In New York there are one or two critics who never lose an opportunity to call themselves the arbiters of public musical taste there—the standard bearers of tonal culture, and so forth. They have been writing in the metropolis for over a quarter of a century. Of late, they have taken to bemoaning the passing of the good old times in music, the deterioration of singing at the Metropolitan Opera, the cheapening of symphony programs, the vitiation and degradation of the taste of audiences. Again one asks a self-addressed question, and answers it: "If all this is true, what then has been the influence of those Solons and arbiters for twenty-five years or more? Who read them? And if they were read, they evidently were not believed."

The trouble is that the critics were not read by the masses, and the general public has developed its own musical taste and tendencies, which naturally must be of a primitive and democratized kind.

Who really desires to know that "the first movement opens with a theme for oboe, which is then taken up by the tympani and developed contrapuntally until the subsidiary motif appears in the double bass, the strings meanwhile employing a running accompaniment over an ostinato A flat, held by the muted brasses?" Who is instructed by the information that "in the Beethoven sonata, opus fifty-seven, Benno Moiseiwitsch buried the spirit of the composer under a suffocating cloak of objectivity, hiding entirely the brio of the scherzo, and making a metronomic accent of the delightful triplet figure in unison which gives the finale its highly romantic character?" The only persons who read such matter are those who understand it, chiefly professional musicians, and in nine cases out of ten, they do not agree with the opinion expressed by the writer.

Then come the contradictions of the disagreeing doctors

of music, and the poor lay mind becomes more confused than ever. The *MUSICAL COURIER* ran a department for many years called: "What the Jury Thinks," in which the opinions of the various music critics were set forth in parallel columns, often with highly ludicrous results. A

(Editorial in the New York American, August 26, 1921.)

Ardent and active descendant of the original cave man, Joseph Medill Patterson announces that his newspaper will pay less and less attention to professional baseball. Home games are cut to half a column, other games to a few lines. It does not improve a man to sit on a board watching some one else exercise, says J. M. P. Baseball does improve our language by arousing excitement in torpid minds and forcing the invention of new exclamation. But it is a waste of time and worse. A youth carefully remembering names and deeds of professional players is a poor goose. What counts, young man, is what YOU do, not what Babe Ruth bats or what some one else "twirls."

few years ago, the following appeared in one of the *MUSICAL COURIER* issues, the quotations being culled literally from the daily newspapers:

"M— did not sing in tune all evening."

"M— never was out of tune in a single one of her songs."

"The symphony was led by — in a dull, pedestrian manner."

"A spirited and enlivening performance of the symphony formed the piece de resistance of the concert."

"The audience was very friendly."

"The audience seemed extremely chilly."

"A large tone was not in evidence in —'s playing, nor was it of mellow quality."

"Distinguishing traits of — are his voluminous tone, and its very sympathetic and ingratiating quality."

Of examples like the foregoing, there were actually thousands in "What the Jury Thinks," the most amazing differences of opinion being not in matters of taste, but in matters of fact. If one critic said that a singer sang flat, another would assert that she sang sharp. If A declared that a composer imitated Debussy and Wagner, B would maintain stoutly that his music was an exact copy of Gounod and Tchaikowsky, and so it went.

In many instances, musical persons stopped reading the criticisms and decided to form their own opinions. When a lay reader occasionally chanced upon a technical piece of writing he was in danger of having his own musical enjoyment spoiled, as happened to Merchant X, who went to a concert with his wife and liked it exceedingly. Next morning he read the criticism in one of the papers and found that "the conductor hurried the tempos unmercifully, blurred the outlines, and caused many technical slips in the orchestra through his breakneck speed." Meeting Merchant Z at luncheon, X is told by him: "I saw you at the concert last night—great, wasn't it?" "Do you think so?" is the reply of X; "I don't agree with you. I thought the fellow was too anxious to get through. It all sounded kind of blurred and confused. The players got sort of mixed up." Merchant Z, himself no musician, lapses into respectful and shamed silence, and probably says in mental soliloquy: "I don't know anything about music anyway, and I never shall. I think I'll stay away from concerts altogether and go to vaudeville and movies where I can understand things without charts and diagrams to explain them."

How is Beethoven to get his proper place with the people? How is Babe Ruth to get his with the inner brotherhood of mysterious and sophisticated music lovers? For both Babe and Beethoven have a rightful place in the large scheme of things. The daily newspaper could help to regulate the matter by cutting down a bit on Babe, and playing up Beethoven a great deal more. The public gets most of its education and information from the daily newspapers. This capacity for influencing people should be used by the press with discretion and taste. Why go the easiest way, if it is the worst ethically and spiritually?

Give the sporting editor less rope, and the musical editor more. Make the music critic write for a larger audience and in terms which they will understand. Ban technical terms and foreign expressions and let the average reader know that music is something human and close to God, and to the heart of X and Z, and you, and the elevator boy, and all of us.

Primarily, however, the daily newspapers should help the nation to establish an artistic morale by devoting to things of the spirit some of the space now given over to considerations of the pocketbook.

These are times when it is easy to lead the people away from contemplation of the beautiful, and imbue them with the ideal of commercialism. America has developed sufficiently in business proficiency and political significance. Our rude pioneering is over. We have money. Our money should buy us pause in the devastating game of material advancement.

Let us crave and create leisure, and a longing for the intimate and uplifting communion with art. Our beloved America needs that more just now than leagues of nations, and cable depots, and personal investigations of local political malfeasance.

Let us see if it is not possible to honor Babe Ruth for what he does, and at the same time to raise the batting average of Beethoven, so that he will impress our fellow citizens as a chap worth reading about, and meeting in the places where he may be encountered through his works.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

VOCAL EXERCISES FOR SCHOOL CHILDREN

Practical Suggestions for Use in the Elementary and High School Grades

[In the issues of August 4 and 11 the *Musical Courier* published articles on tone production. The practical suggestions contained in these articles, prepared by Frederic M. Davidson, have been found by him to be very helpful to the average class teacher, and they are published with the hope that others may find equal benefit as a result of their use and application.—Editor's Note.]

Such cases need medical treatment and may eventually be found to be really musical.

2. Those whose ear is perfect but who lack the power to reproduce what they hear. Carefully directed practice on the lines suggested, and motivation are the proper treatment for such cases.

3. Those who fail in pitch recognition, which includes inability to reproduce a single tone or a phrase. Correct this fault by having them listen to frequent repetitions by other children of single tones, "calling," motives, and phrases, to establish pitch memory, and then try to repeat what has been sung.

4. Those whose rhythmic sense is defective. The practice of rhythmic bodily motions tends to correct this fault.

5. Those who sing wrongly through inattention, that is, lack of interest. If the teacher will choose attractive song material, strive to arouse their imagination and stimulate their enthusiasm, she will quickly produce the desired result. This statement applies in general to all cases grouped as monotones.

HIGH SCHOOLS.

In the upper grades of the elementary schools and in high schools are found many boys with changed or changing voices. In a paper written for the Eastern Music Supervisors' Conference at Boston in May, 1921, I dwelt at length on the personal relation between the music supervisor and the boy, and his treatment as an individual. I wish to deal here with the problem of training such voices in groups.

The maturing girl voice needs little special attention. Such voices now take on added power, range and richness,

and some assume definite alto quality. Boy sopranos are included with girls. The three forms of exercises previously specified may be used. In the elementary schools where pupils are grouped by voice parts in the auditorium they may be trained in groups. Descending exercises must first be memorized and sung satisfactorily. Then the monotoned exercises, and finally

the ascending exercises. For sopranos the descending exercises are sung on E flat, E or F. Monotone exercises on A to E, and ascending exercises beginning on E flat first line may be carried as high as B flat above the staff, with No and Ma. Altos may unite on such exercises as are within their range, and carry their exercises down to B flat below.

For alto-tenors in the elementary schools I recommend the descending exercises on B flat, A, A flat, G, in that order, and the monotoned exercises on E flat first line and below. For basses in the elementary schools I use only the descending exercises in C, B, B flat, sung in that order. Special attention can be given to individuals in the class room when necessary.

Training of voices by classified groups in the high school auditoriums is impossible because of seating methods employed. Therefore, voice training in high schools must be conducted in the class room, and here we find the further problems of the mixture of several grades and no balance of parts. However, this need have no effect whatever on the actual work of voice training. The teacher who complains that when only a fraction of the class is engaged, the others having no definite occupation become disorderly, is simply a poor disciplinarian, a poor organizer, and a poor teacher. Since in all human beings, correct use of the singing voice is identical, why not call the critical attention of such boys to those who are singing, thereby gaining their interest and training them in appreciation of correct vocal methods? The individual can be corrected by precept and be helped by listening to the best singer in his group. Improvement in the individual can be pointed out to the class, expressions of opinion on the individual performance invited, and the attention of the class held. Not more than three minutes at most need be assigned to any of the four voice groups, if all are present. I am absolutely opposed to any attempt to train different voice groups in unison or harmony. Class work may be done in learning correct vowel and consonant production, and in the application of correct vocal use in familiar songs of limited range.

The three forms of vocal exercises may be used by all voice groups, but many of the budding tenors, and more especially basses, will find the ascending exercises difficult. An additional monotoned exercise for basses on pitches from B flat to B flat is Hng-ee, Hng-oo, Hng-oh, Hng-ah, Hng-ah.

Boy soprano voices in high school use exercises in the same range as girl sopranos. (Continued on page 30.)

The qualities of the normal child voice are lightness, sweetness and flexibility. No attempt should ever be made to secure added volume or power at the expense of these attributes.

A general custom is to ask the child to imitate the voice of the teacher. Although one will occasionally hear a teacher with a really good voice, this is a dangerous practice because of the fallacy of imitation as a basis of voice training. No adult voice, however good, is a proper model for a child, who will inevitably imitate the faults which are sure to be present as well as the virtues. The child should be asked to imitate what the teacher sings in his own natural, unstudied way. The child having no preconceived ideas of grandeur or delicacy of tone, or the desire to imitate any admired tone quality, will sing naturally and for the most part correctly. The teacher must be sure that the tone is being wrongly produced, and that she knows how to correct it, before undertaking to do so. In any case a child who possesses in a marked degree the natural attributes of the child voice is a far better model than any adult. Correction by precept is preferable to example on the part of the teacher. Songs with interesting text, of good musical content and correctly phrased are the proper medium for voice training. Neither breathing nor vocal exercises should be used with children below the adolescent period unless the necessity is indicated by wrong phrasing or poor quality. Then, if possible, find the offenders and correct them individually! Occasionally the entire class may participate in such exercises. For breathing exercises stand with chest held high, inhale through the nose until sense of smell ceases. Exhale with "Sh." This provides inhalation of exactly the amount of air that can be used in singing, and complete relaxation of the diaphragm and sympathetically assisting muscles. Any lack of perfect support will be indicated in the sound produced.

For voice training exercises use the following, monotoned on pitches from A second space to E fourth line: Zoo-oh, Zoo-aw, Zoo-ah, Zoo-à Zoo-a, Zoo-e; Noo-oh, Noo-aw, Noo-ah, Noo-à, Noo-e; Moo-oh, Moo-aw, Moo-ah, Moo-à, Moo-e. Z supplies forward placement with a strong mouth resonance as well as general head resonance. N supplies nasal resonance and carrying power. When sung it can be described as humming with open mouth. M supplies head resonance, and when sung is described as humming. It should not be prolonged, as this produces a tendency to tighten the larynx, especially on high pitches.

MONOTONES.

Children who are unable to sing short melodic phrases correctly after several hearings may be classified as follows:

1. Those who are abnormal or physically defective.

SINGERS

By a Violinist

THE other day I dropped into the studio of a singer. He was practicing. His methods were extraordinary—at least they seemed extraordinary to me, but then I am only a violinist and would not pretend to live on the same exalted plane as singers. He was practicing, going over and over a few passages from an opera. While so doing he stood beside the open piano, with the music on the rack before him, and struck a few chords now and then to give himself support. The chords he struck were never by any chance the chords that stood in the score, nor were they by any chance the proper chords for the melody he was singing. Their only merit, if they possessed any merit at all, was that the upper note of the chord was the note of the melody. Finally the singer stopped and turned to me.

"Isn't that glorious?" he asked.

"Glorious?" I replied, amazed. "What was glorious?"

"Why, that music. That upper note. That preparation for it. That hold. Ah! there was a composer for you!"

The composer was Bellini. I stuttered and stammered, not knowing what to say. Bellini a composer? My idea of him was that he wrote a few very ordinary operas of rather popular type, and no real music at all. But my friend was not abashed. He went right on extolling the praises of the "great" Bellini.

"Such technic the man had. Such technic! He knew exactly how to place every note. And the orchestration. Perfect! Just the right support. Listen!" And he struck again one of his awful chords and was about to let forth a shout when I stopped him.

"Wait," I cried. "Hold on. How can you talk about support and orchestration and all that stuff and then play such chords as that? Look at what's in the book. It's

nothing like it. You are striking a B major triad and the chord is F minor. You play it in the upper octave and it lies in the bass."

"Oh! You don't know anything about it!" he retorted, rather put out that I did not share his enthusiasm, and he closed the book and laid it aside. "I suppose you think Wagner was the only man who ever wrote opera?"

"Well, hardly that," I said. "But if you are talking of music—"

"I was. I was talking of music—vocal music."

With that we got into a lively argument. I pinned him down to facts (it is dreadfully hard to pin a singer down to facts) and made him tell me just exactly how much interest he took in music in the abstract. How often did he go to symphony concerts? Did he go when there was no singer? Did he ever go to chamber music concerts? Did he ever hear a piano recital or a violin recital? And to most of these questions I got negative answers. His interest was absolutely self-centered, centered, that is, upon the voice. Nothing else in all music possessed the slightest interest for him. Finally he got peeved and placed himself on the defensive.

"Look here," he exclaimed, "I'm a specialist. Don't forget that. I'm a specialist, and I specialize in the most difficult branch of music. The singer's art is a thousand years old, and what do we know about it now? Almost nothing! We are learning, learning, learning all the time. What opportunity have we singers to interest ourselves in other branches of music? We haven't learned our own yet. With all of the centuries behind us we are still groping."

"The violinist, the pianist," he went on scornfully, "what are they? They buy their instruments all ready made. The matter of tone for them is a mere bagatelle. And it's all

external, don't forget that! All external. If you don't hold your hand right, your teacher simply corrects it and shows you how to hold it, while we—"

"Is that why you talk the crazy stuff you do when you give a lesson?" I asked.

"What crazy stuff?—Just trying to tell our pupils what we think we do to get results? Listen" (he sang a note). "Have you any idea what muscles I was conscious of using to produce that tone?"

I had not. I acknowledged as much.

"No. Of course you haven't. And you can realize how hard it is to tell pupils what muscles to use, let alone to describe how they are to be used."

I went on my way in a reflective mood. Some of it seemed to sound all right, but I felt that there was something radically wrong somewhere. It seemed to me that the singer was allying himself a great deal more with the violin makers, the piano makers, the makers of instruments, producers of tone, than with the musicians. The musical side of the art seemed to be altogether a secondary consideration, and I stopped to wonder if, in my own case, the case of the violinist, it was not very similar? After all, the violinist, the pianist, the instrumentalist of any sort, gave most of his attention to getting technic. Did the fact that I sat in my place in a symphony orchestra, in a chamber music organization, make me any superior to the singer?

I wondered. The thing was not so clear as it had at first seemed. I had always more or less looked down upon the singers because they were not musical. But how musical were the rest of us?

"The only real musician among us is the pianist," I said to myself. "Only the pianist plays the whole score. The rest of us play a succession of single notes and concern ourselves little enough with the harmony, while the pianist must, at least, become familiar with the whole, memorize the whole. Nearly all composers are pianists."

And then, having silently uttered this golden treasure of wisdom, I fell to pondering again, sure that something was radically wrong with it, and, weary of my thoughts and the near beer, I decided to go and see another singer of my acquaintance. He was giving a lesson and a number of his pupils were sitting about, gazing rapturously at the teacher (who is not much to look at), and drinking with avid minds from this mysterious fount of wisdom, a magic spring of eternal beauty.

The pupil had no voice, and, apparently, no ear, for she sang out of tune most atrociously. But the teacher went on quite patiently correcting her, uttering all sorts of (to me) meaningless phrases (I hope the pupils understood what he meant), and succeeding in conveying the impression that he was doing a most important, essential and useful thing in training that particular voice and was sure of ultimate success. It was a most remarkable exhibition of personality. I could have sworn he was wasting his time, but if he thought so he certainly did not show it, nor did he honor me with a sly wink of mutual understanding or an apologetic shrug.

Afterwards, when the pupils were gone, I stopped to lunch with him (he is something of a gourmet and to lunch with him is a rare treat) and broached the subject without gloves.

"What's the good of wasting time on a voice like that, without any ear or any musical sense or anything?"

"Not grammatical, my boy, but to the point. But you are quite wrong. She has only just begun. Studied some with X and Y, but then—"

He shrugged his contempt for X and Y and their methods of teaching.

"But she sings out of tune!" I cried impatiently.

"Of course. The voice has not been properly placed. Wait—"

"You mean to say that the voice placing has anything to do with it? Why, she hasn't any musical ear! Anybody could see that."

Well, my friend just chuckled. His manner said better than words that it would be pure waste of time to talk to such ignorance and stupidity.

But I would not let it go at that, and said as much. I said so much, in fact, that I finally aroused in my friend some show of pride.

"You're one of those who think singers are not musicians. I know. You've said so before. It's hardly worth while correcting. But let me tell you something. I've got a song upstairs, a modern song, one of the ultra-moderns, and we'll just see which of us two can sing the voice part against the accompaniment." He got the song and led the way to the studio. His accompanist was there and together they gave it, my friend singing sotto voce, "just after lunch," with apologies. But he gave the notes clearly enough, and then turned away with a sly laugh. "All right," he said. "Now it's your turn."

My turn was not a brilliant success. For the life of me I could not keep from sliding into some note that seemed to have some association with what harmony there was. My voice wobbled and shook, and altogether I felt a whole lot like a silly fool. But that feeling was quickly banished by one of impatient anger at my friend's next remark. "You see," he said, "you can't do it. You've never had any training in singing. Your voice is not placed."

"Voice not placed!" I snorted. "What in the wide world has that got to do with it?"

"Everything, my boy. Just altogether absolutely everything."

I was not convinced, and could not see it at all, but I saw that it was useless to argue the point, and turned my attention to the song itself. I remarked that, in spite of its rather excessive modernism, it was a fine song, very impressive and vividly impressionistic.

"Nothing of the kind," said the singer. "Nothing of the kind. Like all of this modern stuff, it is not worth singing. These moderns have no idea of writing for the voice."

"Oh! You . . . Always harping on your voice." I turned away in disgust.

"Well, it's a fact, just the same. If a song isn't written right for the voice it doesn't get over. It may appeal in a little room like this, but it is no use in a hall. You just go and hear some of them sung and you'll see."

I did. The very next day I went to a recital where a number of modern works were sung. And it was just as my friend said—they didn't get over. Why? Evidently because the attention was centered upon the voice part, and

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the voice did not have the guiding melody. The voice seemed, in fact, superfluous, and the words would have been better merely recited or left out altogether. Musically these works were interesting. As songs they were failures.

As for the singer, his voice was lovely, but his enunciation such that I could not understand a word he sang even when he sang English. I remarked as much to an acquaintance, also a singer.

"That's so," he readily agreed. "But with that voice he couldn't very well."

"That voice? How do you mean?"

"The quality of it. It's limitations. It is purely lyric, entirely non-dramatic. And he gets his best tones only on certain vowels. It's lovely, too. It's worth while."

Most people like tone best anyway. You don't see this mob worrying much about enunciation, do you?" He was interrupted by a tremendous burst of applause. I saw that he was right.

"You violinists know that very well, too. You try once playing a recital on a bum fiddle and you'll see. You spend fortunes for a Strad, and then the papers rave about your wonderful tone. Of course, a violinist has to do stunts too. A singer doesn't. It's too human, his art. The good voice of a singer is just as appealing as the perfume of a flower or the beauty of a woman, only more so. The only thing is to get the voice properly placed so as to bring the tone out. Nothing else matters very much. And, you notice, except for those moderns, this man never sings anything except the sort of things that display the tone. He put on the moderns as a matter of self-respect, perhaps, or so as not to be criticised. But he will. He's being criticised right now by this audience. If they pay two dollars for a seat they want twenty songs all slush—musicians stay away, unless they like tonal beauty, and most of you high-brow ginks do not."

Chastened and somewhat humiliated I went my way, wondering. And I am still wondering. In vocal music the music seems to have little to do with it. Wagner sounds wonderful on the orchestra without the voice. It is real music. Does the voice add anything to it? Does it add anything to the voice? It seems doubly doubtful.

Tonal beauty and simple melody. That seems to be all that is necessary. And a voice properly placed, with as much skill as ever Stradivarius put into the building of fiddles. "Voice building—fiddle building."

Music? What has the singer to do with music?

There seems to be some connection somewhere, but I do not see it.

I am only an ignorant violinist.

Patterson Pupil's Success

Madge Daniel, who for the past year has been studying with Elizabeth Kelso Patterson, achieved marked success in Saratoga, N. Y., recently. The papers there spoke of the richness and fullness of her voice, both in the lower and higher registers. Conclusive evidence of her success is that Miss Daniel was engaged for another recital in Saratoga and also one in Providence, R. I.

RHYTHM AS A BASIS OF LIFE

An Artist Is One Who Feels and Expresses the Fundamental Rhythms of Existence Says Bronislaw Huberman

"Rhythm is the basis of life. All objects, animate and inanimate, are part of an ever changing pattern, a tremendous rhythmic design."

The ceaseless patter of a nearby fountain, the reiterated hummings of infinitesimal life, the vibrant throb of a motor, the dancing light and shade on the lawn vivified the words. We sat in the garden of the Polish Legation in The Hague. It was my first meeting with Bronislaw Huberman, though I had frequently been under the spell of his music. A small man with a great, wide brow, the piercing eye of an artistic touchstone, a slightly protruding thoughtful lower lip, he was in repose the intellectual, a seeker of the abstract, a man of profound talk and profound silence.

"The artist, Mademoiselle, in the greatest sense of the word, is one who feels and expresses the fundamental

voyez—n'est-ce-pas? There are those who play one thousand compositions perhaps but do not know music. They are not sensitive to the great fundamental rhythms of life.

"This sensitiveness of genius does not preclude the necessity for study. The more sensitive the subject the more is to be gained by every new impression, by a constant development through study, travel and contact with life.

"Through the knowledge of a country's customs and folk lore one is better enabled to instill into the music of that country a true emotional value. I think my understanding of Russian music is greatly due to the fact that, as a small boy, I had an old Russian nurse who poured into my very willing ears innumerable folk tales that made a deep impression, and later, of course, I lived in Russia. Frequently the mistake is made of playing compositions whose emotional value is not thoroughly comprehended and the beneath the surface significance is lost."

"Pardon, Monsieur," a man in livery had appeared unnoticed, "the car is waiting."

"Why, that fishing trip, to be sure! I had almost forgotten. We are going away for several days to get a breath of freedom and salt air. Please forgive me, Mademoiselle, if I must cut short our little interview, which I hope you have not found too abstract. It has been a pleasure to speak quite frankly of the things in which one is interested."

MARISE JARDIN.



BRONISLAW HUBERMAN.

rhythms of existence, who is tuned like an instrument to an eternal beauty. I say eternal because this beauty possesses infinity, it does not know age, wrinkles, death. Go into a room. There are many interesting people about, with here and there a lovely radiance of fresh skin, clear eyes and glowing hair. Suddenly there is something else. You feel a presence. You turn. Eternal beauty has come into the room in the form of a Bernhardt. It is the deathless spark, Mademoiselle."

"And what of technic, as regards your conception of the artist?"

"To me there is no such thing as technic in the realm of art. That does not describe the control necessary for the expression of art. It does not imply that greatest necessity—knowledge of what one controls. To control without knowing what one controls means nothing in art; vous

New Johnstone Works in Progressive Series

The Art Publication Society has just issued four elementary pieces for piano (Grade I-A) by Arthur Edward Johnstone: "A Song of April," "The Pop-Corn Man," "By Candle Light" and "Little Almond Eyes." Nothing could be simpler than these tiny works as far as the material goes. In all of them the range is confined to five contiguous notes for each hand. In the first, the hands do not play together, but in the others they are combined. It is interesting indeed to see what a fine musician like Mr. Johnstone can do with such material. His melodies, restricted as they are in compass, are attractive, and in "Little Almond Eyes" he has obtained real color effects by means that look absurdly simple on the page. Nothing could be better calculated to arouse real interest in the beginner than these attractive little pieces.

Russian Cellist Coming Here

Sol Hurok, the manager, announces the introduction to America in recital on Sunday evening, November 6, at the Town Hall of Yasha Bonchuk, a young Russian cellist.

GRAINGER

"All in all, one might sum it up that for glamour and poesy, naivete and finish, mirth, gravity, fire and stillness, THERE IS BUT ONE PERCY GRAINGER."—"Journal," Milwaukee, January 7, 1921.

"Such piano playing was never before heard in Bozeman."—"Daily Chronicle," Bozeman, Mont., May 20, 1921.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by registered parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee October 1, 1921). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended from September 20 to December 31, 1921, in order to allow competitors more time. Manuscripts should be

sent to Elizabeth C. Allen, secretary of the Paderewski Fund, New England Conservatory of Music, Boston, Mass.

SCHOLARSHIPS.

A department of musical composition, providing three scholarships, has been added to the American Academy in Rome. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each scholarship. For further information write to William Rutherford Mead, 101 Park avenue, New York City.

Philip Berolzheimer, city chamberlain, and Mrs. Berolzheimer offer free organ scholarships at the Guilman

"The name of May Peterson, soprano of the Metropolitan Opera Company, has now become a household word in Douglas, insofar as the city's musical circles are concerned."

—Douglas Daily International.



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Ithaca Conservatory Adds Sixteen to Faculty

Ithaca, N. Y., August 26, 1921.—When the Ithaca Conservatory of Music and Affiliated Schools opens on September 22 for the fall term of instruction, the personnel of the instruction staff will be augmented by sixteen new members of the faculty. Among these newcomers will be Herbert Witherspoon, distinguished New York artist and teacher, who, with his assistant, John Quine, of Brooklyn, will teach voice. Louis Tewksbury, of Toledo, Ohio, pianist, will be the head of the piano course in the preparatory department. Helen Milks, of Ithaca, N. Y., and Urna Terry, of Van Etten, N. Y., also will teach piano at the forthcoming term.

Three new teachers will be noted in the violin department. They are Marguerite Waste, of Toronto, Canada; Audrey Proudfoot, of Chicago, and Alcinda Cummings, of Elmira, who returns to the conservatory faculty after a leave of absence. Kathryn Hassler, of Elmira, who was

graduated from the Ithaca Conservatory of Music this year, will teach voice.

Thomas J. Kelly, well known actor, who has appeared in "Clarence," "Seventeen" and other stellar productions, will be the new head of the Ithaca School of Lyceum Training. Dr. Frederick Martin, of New York, speech defect specialist, will assume the direction of the Martin Institute for Speech Correction. Lester Sisson, who was graduated from the school last June, will join the teaching staff of the Williams School of Expression. Beatrice Harrison, of New York, will teach drawing.

Notable additions to the faculty of the Ithaca School of Physical Education will be Dr. Albert H. Sharpe, formerly athletic director at Cornell and Yale universities, who will direct the school; "Jack" Moakley, veteran Olympic and Cornell track mentor, and Walter C. O'Connell, now wrestling coach at Cornell. D. B.

ROANOKE PREPARES FOR BUSY AND VARIED SEASON

Roanoke, Va., August 25, 1921.—The summer season having almost come to a close, the musical organizations of the city are planning to soon resume activities.

THURSDAY MORNING MUSIC CLUB.

One of the main factors in the musical life of Roanoke is the Thursday Morning Music Club which has already booked for this season Giovanni Martinelli, tenor, October 21; Alberto Salvi, harpist, February 21, and Lucrezia Bori, soprano, May 12. The officers of this club are Mrs. J. P. Flippo, president; Mrs. H. B. Gregory, first vice-president; Nellie W. Stuart, second vice-president; Mrs. C. L. Guerant, recording secretary; Daisy Wingfield, corresponding secretary, and Mrs. W. P. Wiltsee, treasurer.

ROANOKE MUSIC TEACHERS ASSOCIATION.

The Roanoke Music Teachers Association will resume regular meetings early in September.

A valuable addition has been made to the teaching forces in Roanoke in the person of Florence C. Baird, who opens her studio here on September 1. For the past eight years she has been head of the music department at the Radford Normal School, Radford, Va. It was largely through her efforts that the Virginia State Music Teachers Association was organized several years ago, of which she was elected president and which office she still holds. Miss Baird also assisted in organizing the Federation of Musical Clubs in Virginia.

MUSIC IN PUBLIC SCHOOLS.

This work will again receive the same careful attention as heretofore, under the direction of Daisy Wingfield, supervisor of music in the Public Schools. Miss Wingfield is a graduate of Public School Music Supervisors Course at Cornell University and for the past seven years has taught at the summer school at the University of Virginia. For the younger children of the schools a "Mother Goose" play is planned for the coming term, while the older children will again tell in song the story of the Nativity.

CHURCH CHOIRS.

Work among the choirs for the fall and winter is now being resumed as the members of the various choirs are returning from their vacations. The programs will include some oratorios and cantatas.

MUSIC AT THE MOVIES.

The symphony orchestra at the Rialto Theater, under the direction of Francis Goodman, is receiving a large share of well deserved praise, the programs each day being of a very high order.

NOTES.

Bulah Ray Shull, soprano, formerly of the Gallo forces, is visiting her parents in this city.

Edward Morris, concert pianist, is spending a short while with friends in Roanoke.

Anne Robertson, who has been continuing her studies of the violin in New York, and also concertizing, is expected home about September 15. G. H. B.

Alfredo Casella Married

Alfreda Casella, the French-Italian composer and pianist who is to come to America for the first time this fall, was married at Paris, July 11, to Yvonne Muller.

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"THIS HAS BEEN A SAD YEAR"

Germaine Schnitzer Speaks of Famous People Whose Careers Have Been Cut Short—Is Busy Planning Another Long Concert Tour of Europe

Germaine Schnitzer, who has been spending the major portion of the summer at Kew Gardens, Long Island, dropped in the other day to say "Hello" to her many New York friends. She has just completed some of the recording work she has been doing for the Ampico, and this has kept her very much occupied.

"But I like to be occupied," she said with a gay little laugh. "Besides I have the greatest enthusiasm for the



GERMAINE SCHNITZER

and her charming little daughter, named for her godmother, Yvonne Sarah Bernhardt.

marvelous precision and the perfection which has been attained in the recording of the instrument. I love to do this work, and so would you, I'm sure, especially when they tell me such nice things. Only the other day the Ampico people told me that my record of the Schubert-Taussig 'Military March' is one of their very best sellers.

"That composition is one of my special favorites, too. I remember when I played it at one of the Biltmore musicales. Caruso was on the program and seemed to enjoy my music so much. With that genial smile of his, which we all remember so well, he congratulated me, paying me many compliments for my rendition.

"What a sad year this has been," the virtuoso continued. "Not only have I lost a large number of very dear personal

friends, but the musical world at large is the poorer by the death of so many. There is that other great man, James Gibbon Huneker. I am just reading his 'Steeplejack,' and it brings him so vividly to my remembrance. I once sent him a few words in French to tell him how much I admired his exposition of certain facts. His immediate answer was a few words of appreciation, also in French, on his visiting card, and under his name he had written 'Eleve au Conservatoire de Paris, Classe Mathias (1878-80).' You may be sure I will always cherish that.

"And then there was the splendid American singer, Lucille Marcel, the wife of Felix Weingartner, the great conductor. She has left us, too. I saw quite a lot of her last April, during my visit in Vienna. Two days before I left for Paris, I had dinner at the Weingartners' lovely home. We were so jolly and Lucille was so buoyant and happy. We said 'au revoir' till October, when I shall again appear in concerts in Vienna. And now she is gone. I could hardly believe it, even when I had a letter from Weingartner himself, telling me some of the details in connection with her death.

"And speaking of Weingartner, he has a splendid orchestra in Vienna. I hope that some day music lovers in America may have an opportunity to hear the Wiener Philharmoniker with its leader.

"But I must run along," she said, rising. "We are motoring to Lake Placid in a few days. And I have a thousand things to do before September 22, when I am sailing for a long concert tour of Europe. Au revoir." H. R. F.

A. P. S. Normals in Louisiana

Mrs. Harriette H. Young, the pianist, is to conduct normal courses in Louisiana during the coming season for the Louisiana Progressive Series teachers. These courses—like the others of the Art Publication Society—are offered free of charge to enrolled teachers of the Progressive Series and to enrolled pupils preparing to teach. As usual there is no charge for the courses.

Beginning September 12 at Shreveport, Mrs. Young will spend two days every two weeks in each of the following cities in the order named: Shreveport, Monroe, Alexandria, Lafayette, Baton Rouge, and New Orleans. The itinerary will be repeated each two weeks, starting again at Shreveport on September 26. The work will continue for forty weeks—forty days at each center. One day each week will be devoted to class instruction and a practical demonstration of successful teaching; the other day to private assistance of the teachers. Certificates will be awarded to all teachers passing the required examination.

Clara Clemens Returning from Abroad

Clara Clemens will return from abroad this month in order to prepare for her concert season here. She will repeat her successful recitals of Brahms songs, and will present some new numbers which she rehearsed this summer while in Europe.

Fine Concert at Lake Placid

The concert given on August 15 at the Wigwam, Lake Placid, N. Y., by Marguerite Gale and Mr. and Mrs. Ross David was a real treat musically. Miss Gale disclosed an excellent soprano voice and sang her groups with artistic simplicity. In her French songs especially, and in the aria and duet from "Tosca," with Mr. David, her voice showed its virility and richness of color. The depth and beauty of tone displayed by Mr. David is seldom heard in a tenor. This was particularly noticeable in his singing of Clauson's "Le Colibri" and Rubinstein's "The Night Dew Gleams." He gave in Burleigh's negro spirituals a dignity and pathos rarely accorded these religious harmonies. Mrs. Ross David played the accompaniments with an individual



MARGUERITE GALE (LEFT) AND MR. AND MRS. ROSS DAVID

at Lake Placid, N. Y., where they recently gave a most successful concert.

charm, and as the composer of both words and music of "Honeysuckle," sung by Miss Gale, and "Revelation," sung by Mr. David, she received enthusiastic applause. The audience demanded several encores, as well as a repetition of Miss Gale's "Le Nil," sung with violin obligato, and of the duet which closed the program.

Before going to Lake Placid, Mr. and Mrs. David and several of their pupils—Priscilla Bayne, Sydney Shaar and Harry Brown—appeared in two concerts at Waterford, Conn.

Marian Veryl Returns from Europe

Marian Veryl, the American soprano, has returned from an extended trip to Europe. Announcement of Miss Veryl's plans will be made very shortly.

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San Carlo to Open with "Carmen"

Bizet's "Carmen" is the opening bill of Fortune Gallo's San Carlo Grand Opera Company's season at the Manhattan Opera House, beginning Monday night, September 26. This opera was the initial offering of the San Carlo forces in their first season at the Manhattan a year ago, when it attracted a capacity audience and ushered in the most successful series of opera at popular prices that New York has had in many years. It will have a cast almost entirely different from last year. Esther Ferrabini will be the Carmen. Gaetano Tommasini, who was introduced to America last season by Leopoldo Mugnone, will be Don José. Micaela will be sung by Josephine Lucchese, a recent lyric "discovery" of Italian ancestry and American birth, or by Madeleine Keltie, who made her New York debut in this role with Mr. Gallo's company last September. Joseph Royer, the French Canadian baritone, is to be the Escamillo, Pietro de Biasi the Zuniga, Natale Cervi the Dancaïro, and Gaetano Merola will conduct.

The season will continue for four weeks, presenting a repertory of twenty or more classic and modern operas. Other notable guest artists will include Marie Rappold, Anna Fitzu, Bianca Saroya, Sofia Charlebois, Henri Scott, Nina Frascani, and Henry Hadley, conductor.

Hurlbut Sings for Rotarians

Harold Hurlbut, tenor and De Reszke disciple, gave a short program at the Hotel Statler, Buffalo, on August 18 before the Rotary Club and won the enthusiastic and repeated applause of this representative body of business men. He confined himself to songs by American composers, with the exception of "Funiculi Funicula," which with its climax on a prolonged high C made his audience realize that the tenor but a few weeks ago had been breathing the air of Naples and viewing the lava covered sides of Vesuvius. Earlier in the summer Mr. Hurlbut was soloist at the banquet tendered the retiring international president of Rotary, Estes Snedecor, at Portland, Ore., in whose home he was afterward entertained.

Edythe Le Bermuth Locates in New York

Edythe Le Bermuth, soprano, one of Mme. Moriani's most successful pupils, recently returned to the United States (her native country) after having been active profession-



EDYTHE LE BERMUTH,
Soprano and Teacher of Vocal Art.

ally in Brussels, London, The Hague, Paris, Budapest, etc., uninterruptedly for twenty-five years.

Mme. Moriani has few exponents, one being Edythe Le Bermuth, who despite many requests from admiring friends to locate in Chicago, finally decided to make New York her future home. She intends to adhere strictly to the Moriani method, through which she gained such remarkable results while in Europe. One of the important features of this method, as claimed by her, is the restoration of fatigued voices, which in many cases prove discouraging to artists, who, with splendid vocal qualities, are often obliged to give up their careers temporarily.

Aside from voice placement, Mme. Le Bermuth also coaches singers for the opera, concert, and drawing room. She possesses a charming personality and invariably captivates the interest of her pupils. Besides being an artist of bel canto herself, she speaks French, Italian, Spanish, and German, as well as her mother tongue, and teaches the operatic roles in their original texts. She has taken a studio at 322 West 89th street.

Joseph Hislop Here for Season

Joseph Hislop, the Scotch tenor, who made a distinct impression here last year as a member of the Chicago Opera, got back a week ago in preparation for his work with the Scotti Opera Company, which started on its long transcontinental tour last Sunday. Mr. Hislop looked fit as a fiddle as he got off the Adriatic. Greeted by a *MUSICAL COURIER* writer, he said that he had had a quiet, uneventful summer resting with his family at his home in Devonshire. He had done no singing at all except for an appearance at one of the Albert Hall concerts in London, where he had scored a decided hit. Mr. Hislop is under the management of R. E. Johnston for the present season, who has a goodly number of concert engagements booked for him at the conclusion of the Scotti tour. For his concerts, Mr. Hislop is bringing over Spencer Clay, the well known English musician, as accompanist, who was for some time with John McCormack. Mr. Clay will be at the piano for all the Hislop appearances.

Many Recitals Booked for Roderick White

Roderick White, violinist, will open the current season with appearances in Big Rapids, Pontiac and Grand Haven, Mich., followed by a Chicago recital on October 7 and two New York recitals in Aeolian Hall. Mr. White is booked for a tour of the South in late November and early De-

cember, and will also be heard on the west coast before the season is over. In addition to his straight recital engagements he will play some sonata recitals with Francis Moore, pianist.

This will mark Mr. White's real return to the concert field since his extended army service, for while he has made various appearances he has not, until now, entered upon a regular season. His tours are under the direction of Evelyn Hopper.

Kelley's "Pilgrim's Progress" for New Zealand

The universal appeal of Edgar Stillman Kelley's "Pilgrim's Progress" is demonstrated by the fact that rehearsals for an early production of this great choral work already have begun in New Zealand.

Dr. Kelley's work will be given as the third concert in the music festival at Worcester, Mass., this year, October 3 to 7, celebrating the tercentennial of the landing of the Pilgrim Fathers in Plymouth. In Chicago, where "Pilgrim's Progress" already has been presented, there is a demand for another appearance, and plans are under way to repeat it in May.

Dr. Kelley has been in the East this summer and now is dividing his time between Boston and New York for a short visit before returning to his studio at Oxford, Ohio, where he enjoys a scholarship in musical composition at Western College for Women.

Isabel Leonard Presents Two Artist Pupils

Laurette Howard, mezzo-contralto, and Albert Mesrop, tenor, two artist pupils of Isabel Leonard, New York vocal teacher, recently appeared as soloists, scoring big successes. The former was heard in two Globe concerts in New York City and the latter appeared in over one hundred performances on tour in "The Crusaders." These young artists are two of the successful ones emanating from the Isabel Leonard studios. Miss Howard, who is now resting at Mount Pocono, was obliged to refuse a third appearance in New York.

Mrs. Irvine Back in America September 17

Jessamine Harrison-Irvine, pianist and coach, recently had a delightful time in Spain with swimming, tennis, etc., not to mention daily lessons in Spanish, and while there secured some interesting Spanish music for her forthcoming recitals here. Mrs. Irvine left Spain on September 1 for Paris, and will sail on La France September 10, arriving in America seven days later.

Alexander Bloch in Greensboro

Alexander Bloch, well known New York violinist and pedagogue played for the benefit of the Greensboro, Vermont, Library on August 23. The audience was large and enthusiastic. Mr. Bloch's artistic playing won the approval of all.

FACTS about

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A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

WILLIAM C. CARL

1. The student destined to become a virtuoso should be given the fundamental technical exercises at the earliest possible moment, this depending on the physique and talent the child possesses. The ages mentioned are absolutely correct. Only in the rarest cases can a virtuoso technic be acquired after twenty-one.



Apeda, N. Y.

2. It can be done by planning the program of the day in advance and following it to the letter. A certain period must be reserved for out-of-door exercise and physical development. The serious student will find ample time to devote to music and at the same time pursue his studies at school if this plan is conscientiously adhered to.

3. Not only a general education but also a complete college course should be followed whenever possible. The mind must be developed to the fullest extent in order to possess a broad intellectual knowledge of the musical work. An artist should be a man of ability and wide culture. He must therefore have a sound foundation to start upon. Education, art in its various branches, and travel are absolutely necessary.

4. The successful player is not always the ideal teacher. All students should aim above all else to be executants of the first rank. The teaching should follow. I do not see how the teacher who is unable to demonstrate at the

keyboard can produce the same results as one who plays, and plays well. All students should be educated primarily to become players. Aim to reach the artist stage, then teach. There should be no difference in planning the course of work. By striving for the highest ideals success is sure to follow.

DUDLEY BUCK

1. In my opinion the ages between thirteen and twenty-one are certainly most essential to the instrumentalist who wants to acquire a virtuoso technic.



At that age all of the muscles are much more supple than at a later period, and the arms and hands respond much more rapidly to training. A virtuoso technic could, perhaps, be acquired after twenty-one, but it would mean much more labor, and where are the examples that have resulted in anything great from a training so late in life? With the vocalist it is, of course, somewhat of a different problem. Few study voice before sixteen or seventeen, and where the instrumentalist can practice three or four hours a day to advantage, the vocal student can use his instrument but half that time.

2. I do not believe that a child can give from nine to four daily to school work and still find time for proper music study. Naturally he must have some time for recre-

ation, and seven or eight hours a day is enough for any child to work at both school and music before the age of sixteen or seventeen. He must also have the time to hear music, for that is just as essential from the educational standpoint.

3. A general education is most desirable but not absolutely essential to aid the student of music to be a better musician. The world has seen a number of great players and singers who have had but meager general education but who were giants in their own line. From the educational standpoint, however, it would not do to hold them up as examples. To acquire a sound musical education the student must study theory, i. e., musical form, construction and analysis. He must also read musical history and be thoroughly familiar with musical literature. The singer, naturally, must add languages to his curriculum. My advice to those who have the talent to become virtuosi is to make music and the allied studies paramount and devote as much time to general education as their health and strength will permit. If they have not the talent to become virtuosi, by all means make the general education paramount! It is also a fact that general education is not always acquired in school.

4. I do not think that any distinction should be made between players and teachers in the early part of their careers. I think, decidedly, that all should aspire to be players and pursue the same course of instruction. In my opinion no one can teach another with authority who does not know the sensation of playing or singing himself and the physical laws that govern its control.

Madge Daniel Sings at Dominican Festival

Madge Daniel of New York was one of the soloists at the recent Dominican Festival held at Saratoga, and won high praise for her artistic singing of several numbers. "There Is no Death," O'Hara; "The Last Song," Tosti; "By the Waters of Minnetonka," Thurlow Lieurance, and "Ave Maria" were especially well received. Mme. Daniel has sung at the Dominican Festival for the past two seasons, and the committee in charge of the arrangements are grateful to her for her interest in these events.

Writes New Juvenile Operetta

Eliza McCalmont Woods, of the piano department of Peabody Institute, Baltimore, has just completed an operetta—"The Runaway Song"—for young folks, with book by Virginia Woods Mackall. A previous operetta—"The Fairy Rose"—by the same authors, brought out last season by J. Fischer & Brother, met with instantaneous success. The librettist, Virginia Woods Mackall, has done much good work in the literary field and is well known as a contributor to several magazines and periodicals.

Schnabel to Debut on Christmas

Artur Schnabel, the pianist, will make his American debut in a recital on Christmas afternoon in Carnegie Hall. Among the audience many of the prominent orchestral conductors are expected to be present, as there is hardly one of them here who is not a personal friend of the noted artist.

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Miss Grace O'Brien, Asst. Secretary.

Walter Golde Reopens New York Studio

Today, September 8, Walter Golde is reopening his New York studio at 201 West Fifty-fourth street, for the season. Mr. Golde, whose portrait is on the front cover of this issue, requires little introduction to MUSICAL COURIER readers. His work as an accompanist both in New York and on tour with leading artists throughout the country has made him familiar to the music loving public at large, and his ability as a coach is testified to by the large number of well known singers from every field who have worked in his studio.

Walter Golde was born in Brooklyn in 1887, educated at the Boys' High School there and at Dartmouth College, whence he was graduated with the class of 1910. He had been interested in music ever since his childhood, and immediately after his graduation went to Vienna, where he studied and worked for three years. Returning home, his services were soon in demand, both as accompanist and coach. Last season he was so busy with his studio work that he could not leave New York, except for one recital in Chicago and two in Boston, but in New York alone he was at the piano in no less than twenty-one public recitals, not to mention a lot of private soirées. Mr. Golde has some highly original ideas on coaching, which he will set forth in an early issue of the MUSICAL COURIER.

The list of artists with whom he has been associated during his career is so unusual and comprehensive that it well deserves reprinting here. It includes among singers: Inez Barbour, Jean Barondess, Susan Metcalfe Casals, Marcella Craft, Phoebe Crosby, Clara Deeks, Bertha Erza, Maude Fay, Lucy Gates, Eva Gauthier, Gabrielle Gills, Dicie Howell, Christine Langenhan, Hulda Lashanska, Estelle Lieblich, Rosalie Miller, Marguerite Namara, Idelle Patterson, May Peterson, Margaret Romaine, Elizabeth Rothwell, Lenora Sparkes, Marie Sundelius, Maggie Teyte, Greta Torpadie, Janet Van Aucken, Sophie Braslau, Marguerite D'Alvarez, Clara Clemens Gabrilowitsch, Elena Gerhardt, Frieda Klink, Margaret Matzenauer, Barbara Maurel, Emma Roberts, Edna Thomas, Marcia Van Dresser, Rafael Diaz, Paul Draper, Arthur Hackett, George Hamlin, Riccardo Martin, George Meader, Lambert Murphy, Paul Reimers, George Baklanoff, Thomas Chalmers, Royal Dadmun, William Wade Hinshaw, Edward Lankow, Arthur Middleton, Francis Rogers, Oscar Seagle, Riccardo Stracciari, Reinhold Warlich, Clarence Whitehill, and the following instrumentalists: George Barrère, Pablo Casals, Renée Chemet, Mischa Elman, Max Gegna, Beatrice Harrison, Elsie Hilger, Sascha Jacobsen, Helen Jeffrey, Daisy Kennedy, Paul Kochansky, Kathleen Parlow, Michel Penha, Andre Polah, Carlos Salzedo, Helen Teschner-Tas and Jacques Thibaud.

Jessie Pamplin in St. Petersburg

Jessie S. Pamplin, contralto, has resigned as head of the voice department of Baylor College, in Belton, Tex. In a letter from Dr. J. C. Hardy, president of the college, he states that Mrs. Pamplin was eminently successful in her



JESSIE PAMPLIN

(left) and one of her pupils on the campus at Baylor College, Belton, Tex.

work there and that Baylor College never had her superior. One of Mrs. Pamplin's pupils, Cammie Clark, of Louisiana, was awarded the Tyler gold medal for voice development.

While in Houston, Tex., recently, Mrs. Pamplin scored a success singing in the great Auditorium there. From Houston she went to Galveston for a short visit, and then sailed for Key West, Fla. After a period in Miami the contralto journeyed to St. Petersburg, Fla., where she is the guest of her mother for four months.

Jane Manner Back in New York

Jane Manner is again at her New York studio, 226 West Seventieth street, after spending the summer at Larchmont

ALEXANDER BLOCH**VIOLINIST**

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Manor. Miss Manner devoted part of her time to the preparation of the plays she is to read for the Montclair Drama Festival, which will be inaugurated by the Montclair Federation of Women's Organizations on October 18, and continued for six successive weeks, as a benefit for the community work undertaken by the federation.

Rosen Plays with Great Success in London

Max Rosen, who made his appearance at London's Aeolian Hall lately, was greeted by the Morning Post of that capital as a youthful violinist of marked attainment. "He is young, but shows an unusual technical command of his instrument, and combines with it a good tone, round and full, and an unusually perfect style of bowing. The Saint-Saëns B minor concerto and numbers by Vitali, Kreisler, Godowsky, and Sarasate were played with address of uncommon authority and maturity, constituting both present achievement and future promise," the British critic concluded. Mr. Rosen is at present concertizing in Christiania, Norway, and will return to England in the Fall.

Alfred Hertz Returns from Europe

Alfred Hertz has returned to New York from his European vacation, and is spending a week or so at the Hotel Biltmore preparatory to leaving for San Francisco where he will resume his conductorship of the symphony orchestra.

Schipa Scores at Panama

Panama Canal Zone, August 20, 1921.—A recital program which brought forth perhaps the warmest praise ever bestowed by local critics was that given by Tito Schipa, at the National Theater, Panama, August 14. The tenor was on his way to Mexico from Peru, where he sang leading roles with the Bracale Grand Opera Company at the gala performances arranged for the Peruvian Centenary celebration, and broke his trip at the Isthmus, in response to the request of many music lovers resident here. Col. Jay J. Morrow, governor of the Canal Zone, who is a devotee of grand opera, was most enthusiastic in his praise of the artist's work. So great was the success of this concert that another recital was arranged for August 17, which proved a repetition of the artist's previous triumph. The Three Arts Club at Cristobal also tried to engage Schipa, but as he was obliged to leave August 18, he could not appear there. C. G. L. Y.

Regneas Vocal Studios Open on September 8

After his usual summer work at Raymond on Lake Sebago, Me., Joseph Regneas will return to New York on September 8 and immediately begin enrolling pupils for whatever time may be available after all former students have received their appointments. Mr. Regneas' beautiful studios have for years stood for—in the superlative degree—all that is worthy in the way of serious and conscientious development of artists, from the rudiments of singing to the highest development of the art.

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"A Mighty Fortress Is Our God," was a triumphant expression of unflinching, unwavering faith rather than the conventional singing of a well known hymn. In fact there was an infinite variety in the reading so that there was not a monotonous moment throughout the evening.

with the foundations so firmly laid this choir will continue to be a source of pride to both the college it so worthily represents and to the state. —W. B. DAVIS, Minneapolis Tribune, May 15.

Like the life-restoring breeze from the northwest that sweeps over New York at the close of a suffocating August day after a thunderstorm, the St. Olaf Lutheran Choir from St. Olaf College, Northfield, Minn., descended upon us at a concert in Carnegie Hall last night and bestowed upon us in the overwrought, dying music season a benison of song.

Strangers nevertheless, the St. Olaf Lutheran Choir will be a welcome visitor to New York music lovers whenever the organization shall see fit to come to the metropolis. —SYLVESTER RAWLING, New York Evening World, April 28.

One of the great surprises of the musical season occurred last night at Orchestra Hall, where the St. Olaf Choir . . . made its first appearance in Chicago.

In many ways this was the most interesting choral body that has been heard in Chicago.

And their singing was nothing short of superb.

an eight-part motet presented no more difficulties to them than a passage in unison; they

had spirit; they had refinement, and they kept under perfect control.—EDWARD C. MOORE, Chicago Journal, April 6, 1920.

"Astonishing was the new historical success of the St. Olaf's Choir last winter. Here was seen the spectacle of a choir from a small prairie college performing choral feats seldom equalled by the most experienced and longest established singing societies of the United States."—MUSICAL LEADER, August 5, 1920.

"Such exquisite choral singing as that which this highly trained body presented on this occasion stands alone among the musical achievements heard here in many a day, and credit must be given to F. Melius Christiansen, the conductor, for the remarkable work he has accomplished with his material. From occasional solo passages, which stood forth through the evening, it is evident that the voices of the choir are all of unusual natural beauty and perfectly drilled.

There is no doubt that the St. Olaf Choir, under their leader, Mr. Christiansen, will meet with enormous success on their coming concert tour."—MAURICE ROSENFELD, Chicago Daily News, April 6, 1920.

"In a motet for double chorus, 'The Spirit Also Helpeth Us,' by J. S. Bach, and an anthem, 'Truth Eternal,' by Gustav Schreck, these sixty young men and women singers from the north again gave a remarkably fine performance of this difficult art. Again did they show a steadfast rhythmic poise, smooth and well developed tone shading, precision of attack, and clean-cut phrasing."—MAURICE ROSENFELD, Chicago Daily News, April 7, 1921.

VIENNA PAYS HOMAGE TO THE "WALTZ KING," JOHANN STRAUSS

Nikisch Conducts His Waltzes in the Presence of President Hainisch—Two Strauss Operettas Revived—"Blue Danube" Played Simultaneously All Over Vienna

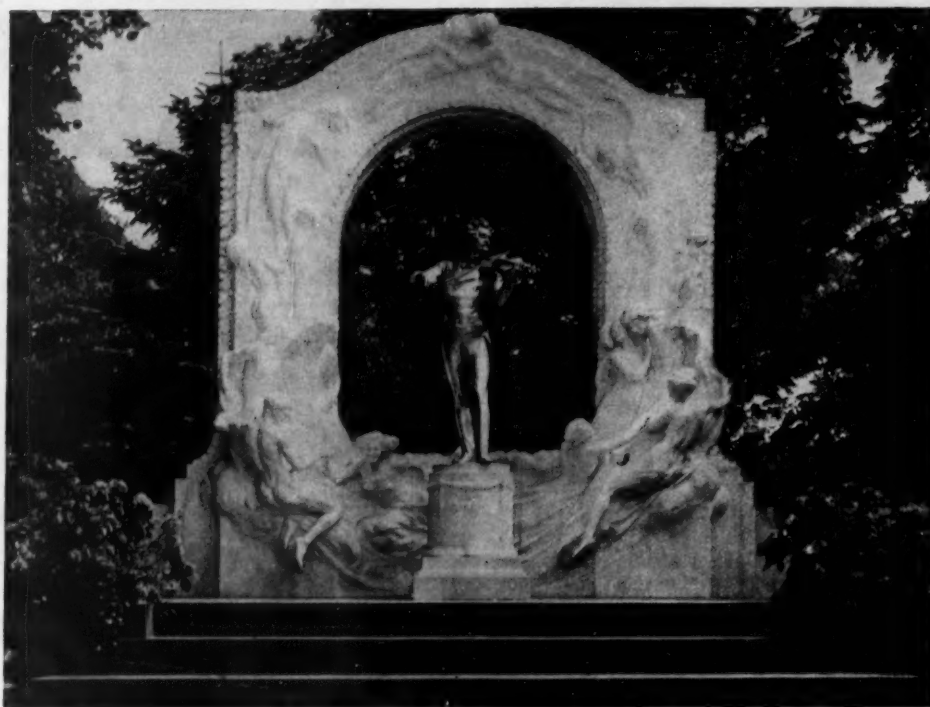
Vienna, August 15, 1921.—For a few days the memory of the late Johann Strauss has been the dominating feature of this city's entire life, on the occasion of the unveiling of his statue in the Vienna Stadtpark (Municipal Park).

Vienna's boundless admiration for Richard the Second has not in any manner lessened her traditional love for Johann the Great, and while the question as to which one of the two is the greatest does not even enter their minds, Viennese music enthusiasts pride themselves on calling their own two artists equally remarkable in their respective fields.

Still Johann Strauss, though dead for some twenty years, is probably the one most closely identified with the spirit of this city—more so than his namesake, who is still walking among us. To us Johann's wonderful waltzes represent, as it were, living memories of a glorious epoch now passed into history, a token of the time when this once

IT is a fact that Mr. Thomas James Kelly would like to accept more engagements for lectures on Interpretation and Musical Appreciation, such as those given the Women's City Club of Cincinnati, but owing to his very full classes in Voice Culture at the Cincinnati Conservatory of Music, of whose artist-faculty he is an honored member, he is obliged to limit these engagements to his regular dates with the Cincinnati Symphony Orchestra as "Interpreter" and a very few outside.

NOTE—To secure one of these desirable appearances, write Concert Bureau of the Cincinnati Conservatory of Music.



THE JOHANN STRAUSS MONUMENT
recently dedicated in the City Park, Vienna.

imperial city of ours was one of the metropolises of the world, artistically, politically and economically. We love Johann Strauss as an incarnation of our former greatness and wealth—and as a last faint hope of a better future. In this manner the Strauss monument just unveiled may be considered a symbol, and its unveiling an event of importance, not merely in a musical sense.

Many thousands of people thronged the beautiful Stadtpark on this occasion, among them the president of the Austrian Republic, Dr. Hainisch, a great number of politicians, and practically all men and women connected in

any way with local artistic and musical affairs. No less a personage than the great Arthur Nikisch appeared as leader of our Philharmonic Orchestra, conducting a number of Strauss waltzes as a sort of prelude to the ceremony, and there were speeches, and flowers in abundance. Vienna had her holiday, and one of particularly Viennese significance, too.

"PRINCE METHUSALEM" REVIVED.

For about a week prior to the unveiling of his monument, Johann Strauss was a name to conjure with in Vienna's musical comedy theatres. The Volksoper under its director, Weingartner, was the first to place one of his wonderfully spirited comic operas in its repertory, producing a very good performance of the "Venetian Carnival." The presentation was conducted by Weingartner himself and, though not at all brilliant as to the individual work of the singers, was filled with that true Viennese spirit which the work demands.

One of Strauss' most charming operettas, though one not produced here, unfortunately, for some ten or fifteen years, "Prince Methusalem," was quite adequately staged by the Raimund Theater, deriving its special importance from the fact that a full-fledged grand opera artist, Mme. Gutheil-Schoder, of the Vienna Staatsoper, had been invited to impersonate the title role as "guest." This appearance of a member of the Staatsoper was all the more comforting in view of the fact that our representative opera house, which, according to a latest bon mot, is frequently and not unjustly termed "Richard Strauss-Theater" (by way of distinction from the "Johann Strauss-Theater," which is a house devoted entirely to musical comedies and operettas), had completely neglected the Strauss celebration. It is very unfortunate indeed, and, to put it mildly, a severe injustice, that our Austrian National Opera House should not have deemed it necessary to honor the memory of this most typically Austrian of all composers.

ALL VIENNA PLAYS THE "BLUE DANUBE" WALTZ.

The City of Vienna had prepared a special celebration in honor of the memory of her famous son, and it was a most original one, worthy of mention. There was an official Strauss celebration in front of our beautiful City Hall when, at eight o'clock sharp, the Vienna Symphony Orchestra, assisted by the Wiener Männergesang-Verein (well-known to the American public from the days of its American tour some fifteen years ago) struck the opening chords of the "Blue Danube Waltz." In the same moment, numberless electric candles, instantly lit, poured forth a

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"No woman now on the concert stage has a voice of like opulence and color."—Boston Transcript.

veritable ocean of light, illuminating the huge building as well as a bust of Johann Strauss arranged in front of it. And in that very minute every orchestra in Vienna, in every theater, picture house, restaurant, bar or café played that very waltz which might rightfully be called a sort of national hymn of Austria. This was probably the most unique way in which a composer has ever been honored by his countrymen, and it surely proved an enthusiasm and an idealism undaunted by the poverty and misery imposed upon this unfortunate city.

CONCERNING MR. NIJINSKY.

In view of a report recently published by the *MUSICAL COURIER*, concerning that once celebrated past-master of dance, Nijinsky, the following authentic report regarding his present circumstances may be worthy of attention. The fact is that Mr. Nijinsky has been for some years past, and still is, interned in Steinhof, which is the State Insane Asylum near Vienna. He is suffering from spinal paralysis, and there is unfortunately no hope of his recovery. His family, consisting of Mme. Nijinska, formerly a colleague of her husband in the Imperial Russian Ballet, and of two baby girls, are living in rather straitened circumstances and dependent upon the financial support of Mme. Nijinska's mother, Mme. Markus, who is considered the greatest Hungarian actress of her day.

It will be of interest that Mme. Nijinska's sister is the wife of Erik Schmedes, the Wagnerian tenor of our Staatsoper, who about fifteen years ago created the part of Pedro in "Tiefland" by d'Albert at the Metropolitan, when that opera had its short career on Broadway. Mme. Nijinska, by the way, intends to visit the United States next season with a view to resuming her career as a dancer and incidentally to play for the "movies." On the other hand, Nijinsky's former dancing partner, Mme. Tamara Karsavina, is about to re-enter Central Europe after a long absence caused by the world war. Her performance will constitute part of the Salzburg Festival, the termination of which, at the end of August, will mark the beginning of the new musical season of the Austrian capital. The Staatsoper will usher in the coming campaign, opening its doors on September first.

PAUL BECHERT.

San Francisco Bohemians Give Concert

There is nothing more unique in America than the annual High Jinks of the famous Bohemian Club of San Francisco. The only trouble is that only the Bohemians themselves and their guests—all male—can enjoy them when they are given in the Bohemian Grove. This year, after the annual revel at the Grove, the organization gave a concert on August 12 at the Tivoli Opera House in San Francisco, under the title of "Midsummer Music of Bohemia." The program, given entirely by members of the club and their special orchestra, included in the first part two numbers from William J. McCoy's "Egypt," a duet, "O Love Divine," from "Apollo," the Grove play of 1915, by Edward F. Schneider, and two numbers from "Ilya of Murom" (Grove play of 1920), by Ulderico Marcelli, all conducted by the composers. Then followed stereopticon views of the Grove and the Grove play of 1921, a series of splendid photographs by Moulin, explained by Dion R. Holm.

The second part was devoted entirely to selections from the music of this year's play, "John of Nepomuk." This was written by Dr. Humphrey J. Stewart, the municipal organist of San Diego, and conducted by him. The program book gave numerous examples from the score, which is highly melodious without being in any way banal, and received high praise from competent critics. At the conclusion Conductor Stewart was the object of a genuine ovation from the audience.

The participants in the concert were the same members who had taken part in the Grove play, as follows: Dion Holm, Richard M. Hotaling, William B. Hanley, Harry Robertson, J. Wilson Shiels, Benjamin A. Purrington, William S. Rainey, E. Malcolm Cameron, Marion Vecki, J. Oliver Boyd, E. Courtney Ford, M. C. Threlkeld and Richard Leonard. The book of the play, of unusual merit, was written by Clay M. Greene.

Worcester Festival Announcements

The sixty-third Worcester Music Festival will be held in Mechanics Hall, Worcester, Mass., October 3-7, inclusive. The choral works that will be given this year are "The Pilgrim's Progress," by Edgar Stillman Kelley, and "The Damnation of Faust," by Berlioz. Owing to conflicting dates the Philadelphia Orchestra, which has been one of the chief assets in recent festivals, will be unable to appear this year, and it is with the greatest satisfaction that the management announces the engagement of sixty per cent. of leading musicians from the New York Symphony Orchestra.

Nelson P. Coffin will be festival conductor and Rene Pollain, assistant conductor of the New York Symphony Orchestra, will act as associate conductor, succeeding Thaddeus Rich. Artists engaged for the festival are:

Rosa Ponselle, Estelle Liebling, Otilie Schillig and Grace Kerns, sopranos; George Meader and Judson House, tenors; Arthur Middleton, Fred Patton, Charles R. Gallagher and Harold Land, basses and baritones.

There will be five concerts. The first will be Wednesday evening, October 5, when "The Damnation of Faust" will be presented. Thursday afternoon, October 6, there will be a symphony concert with Estelle Liebling, soprano, and in the evening "The Pilgrim's Progress" will be given. Otilie Schillig will be soloist at the symphony concert, Friday afternoon, October 7, and Friday evening the artists' concert will be held. The soloists will be Rosa Ponselle and Arthur Middleton. The festival chorus of 350 voices, considered one of the finest choral bodies in the country, is better than ever, and there will also be a chorus of school children under the direction of Charles I. Rice.

Ziegler Students' Concert

August 19, the summer students of Anna E. Ziegler gave a final concert at her summer residence, Brookfield Center, Conn., one of the musical centers of that state. The singers were assisted by Vera Barstow, the American violinist, and the Rev. Charles Biggs, who spoke on "Music and Religion." The pupils who participated were Blanche E. Hine, Georgia Van Dike, and Gladys Cogovan.

Mme. Ziegler's Fall season began September 2 at the Ziegler Institute of Normal Singing for private lessons, and the school will open on October 3 with a full course of voice, coaching, physical culture, sight singing, harmony, piano and languages.

American Progressive Piano School Reopens

The fall opening of the American Progressive Piano School, Gustave L. Becker, director, will take place on September 12, at its headquarters, Suite 110-111, Carnegie Hall. The faculty has been increased and a new branch has also been opened in Mount Vernon, in charge of Mabel Chandler Schwartz. According to the enrollment of students who wish to resume their work and the number of new ones, the school anticipates the busiest season since its organization eight years ago. A number of instructive as well as interesting lecture-recitals are being planned and the course of special lectures by Mr. Becker on "Bach and the Art Principles," which was begun last year, will be continued. There is much yet to be learned from that great master, and it would, no doubt, be a wholesome influence toward regenerating and purifying the present day popular taste for ragtime and vaudeville stuff, Mr. Becker thinks, if all music students could be induced to devote themselves

to a considerable extent to the thorough study of the musical classics, and particularly to Bach.

Hughes' Promising Season

Edwin Hughes, the pianist, has just closed a very successful summer master class at his New York studio and will go to Highland Falls, N. Y., for a vacation, also to prepare his concert programs for the coming season. Just before returning to the city on October 1 he will attend the Chamber Music Festival at Pittsfield, Mass.

Bookings for this artist are showing promise of a very busy season, which will culminate with a Southern trip opening with a recital in Washington, January 9, to be immediately followed by a Southwestern trip in March.

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November 4th, Friday evening, as soloist with the Boston Symphony Orchestra, at the Brooklyn Academy of Music.

AT CHICAGO

November 6th, Sunday afternoon, in recital (Management F. Wight Neumann).

AT BOSTON

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FRANCO DE GREGORIO, TENOR AND MAESTRO DI VOCE, TO SETTLE IN NEW YORK

His Extensive Career in Opera

Franco De Gregorio, a tenor exceedingly well known in Europe and South America for his operatic successes, has opened vocal studios in the Metropolitan Opera House Building, where he will give instructions in the old Italian method of singing as well as coach in concert and operatic repertory. Mr. De Gregorio has also made many admirers in this country through his various concerts and operatic performances. While he is still a young man and does not contemplate giving up his own singing, he is going to devote most of his time to teaching. And owing to the splendid experience that Mr. De Gregorio has had on the stage during the last twenty years, his entry into the field is a welcome one.

Mr. De Gregorio is a man of high principles and great energy, whose sincerity and good faith make him all the more dependable. He has won success in opera in Florence, Rome, Turin, Naples, Catania, Ferrara (where he

sang "Lucia" and was complimented by Gatti-Casazza's father), Pisa and other cities in Italy—his native country. Everywhere the tenor met with great favor, being associated with such sterling artists as Claudia Muzio, Sam-

don, that he was heard by the late Enrico Caruso, who was so pleased with the young tenor's voice that he invited him to lunch with him the next day. Two of Mr. De Gregorio's treasures are a letter and a caricature of himself from Caruso. The elder tenor complimented De Gregorio on the quality of his voice and told him to make the necessary sacrifices for a career. When Impresario Quinlan thought of engaging Franco De Gregorio at the suggestion of "Papa" Hartl, who was the friend of nearly all the artists in London at that time, Caruso included, for it was he who called him "Papa," he asked Caruso's opinion of him, and at the latter's urging engaged De Gregorio. His debut with the Quinlan Opera Company was at the Royal Theater in "Butterfly," sung in English.

About this time Giacomo Puccini came to hear his "Girl of the Golden West," which was being produced by Quinlan, and was present at the "Butterfly" performance in which De Gregorio was Pinkerton. After the first act, the famous composer went back and complimented the young singer on his voice and singing.

Other successful appearances with the Quinlan Opera Company followed at the Royal Theater, Manchester, and also the Place Theater there; Birmingham, Newcastle, Leeds, Glasgow and Edinburgh in Scotland, Dublin, Ireland, and Johannesburg, Capetown and Pretoria at the Transvaal, while his appearances in Australia were in Sydney and Melbourne. Then he came to North America for concerts and opera. Following this, he toured South America, Cuba, Porto Rico and Colombia for four years, returning to this country for a tour with the San Carlo Opera Company. Recently he scored two splendid successes in concert at South Norwalk, Conn., his first engagement coming through the endorsement of Lazar Samoiloff.

Mr. De Gregorio's repertory is large and includes the following operas: "Traviata," "Rigoletto," "La Forza del Destino," "Ernani," "Aida," "Lombardi," "Trovatore," "Masked Ball," "Lucia," "Linda da Chamounix," "La Fille du Regiment," "Don Pasquale," "Gioconda," "Mefistofele," "Manon" (Massenet and Puccini), "Tosca," "Butterfly," "Bohème," "Pearl Fishers," "Carmen," "Faust," "Werther," "Sapho," "Eugen Onegin," "Damon," "Fra Diavolo," "Barber of Seville" and "Sonnambula." J. V.



FRANCO DE GREGORIO

marco, Amato, Gennaro Curci, Fanny Toressella, Maria De Macchi, etc.

During Mr. De Gregorio's engagement at the Municipal Theater at Odessa, Russia, his singing made a deep impression upon the people, also when he appeared soon after at Nice, France.

It was while Mr. De Gregorio was singing in "Barber of Seville" and "Fra Diavolo" at the Kingsway Theater, Lon-

Frederick Hunter
TENOR

"His voice has a quality in it which makes one want to hear more."—*Detroit News*.

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"Exquisite beauty of voice—Musical feeling."—*Washington Times*, April 7, 1921.

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Patton Sings at Sir Walter Scott Festival

Fred Patton, bass-baritone, sang at the 150th anniversary celebration held in the Majestic Theater, Halifax, in memory of Sir Walter Scott. The Halifax Morning Chronicle devoted columns of space to the review of the celebration, included in which were many paragraphs lauding Mr. Patton for his singing. Space exigencies forbid reproducing the whole of the story covering the bass-baritone's part in the program, but the few lines printed herewith give an idea of what Halifax thinks of the singer:

Frederick Patton received an ovation that must have convinced him that his Halifax following have as warm a feeling for him as any of his admirers under other skies. Mr. Patton sang delightfully, with all the richness, softness and strength of the baritone voice which has made him the best loved singer of present day Halifax. More than this, Mr. Patton's graceful and facile delivery helped him to success. . . . Mr. Patton is more than a voice; he is a personality.

The words of all of the songs presented by Mr. Patton had their origin with Sir Walter Scott. There were double encores after each of the two groups of numbers.

Casella Unique Among Italian Musicians

Alfredo Casella, who will make his first tour of this country during the coming season, stands out as unique among Italian musicians of the past as well as of the present. In the first place, Casella is a pianist, and few Italian musicians have ever given their attention to the piano. Then he composes for the piano and the orchestra while until the last few years, practically all the Italian composers have for centuries been interested in little besides opera and the violin. Again, Casella is radically modern. He has for some time been well known in European music centers and in London. Soon the American public will have an opportunity to pass judgment on him. If the verdict coincides with that rendered by other countries where he has appeared, then will he gain a large following in this country.

Gay MacLaren and Theo Karle in Nebraska

Gay MacLaren, who is on a short tour in the middle west, appeared at Beatrice, Neb., August 7, on a big summer course, including Theo Karle and other artists. The management a day or so later wired to have her return, which she did on August 15, and played to a capacity house.

ECHOES FROM THE DONAUESCHINGEN CHAMBER MUSIC FESTIVAL

Al Fresco Mozart—A Glimpse Into Fürstenberg's Artistic Background

Donauessingen, Germany, August 3, 1921.—My last letter (published in the MUSICAL COURIER of September 1) told of the Chamber Music Festival instituted at this place by the Prince of Fürstenberg and all the new and

tory of this aristocratic settlement, of which a few interesting details may not be out of place.

A HISTORIC BACKGROUND.

One learned, for instance, that 150 years ago the Prince's ancestor, Prince Josef Wenzel, of Fürstenberg, began the cultivation of musical art as an essential element of the life of his court. For in the eighteenth century all these little German courts needed music to pass the weary time away between one hunt and another—the only princely sport in those days of dynastic isolation. To this circumstance, indeed, German music is indebted for its intensive culture and decentralization, for the court salons and court theaters

all generations, is now rated the largest and most valuable private collection in all Germany. It contains 140,000 volumes, 509 incunables, 1,163 literary manuscripts and about 2,500 musical manuscripts. The most valuable pieces are a Parzival manuscript of the year 1336, the celebrated world chronicle of Rudolf of Ems, of the year 1365, and the "Hohenems-Lassberg Nibelungen Manuscript," regarded as the greatest treasure of all.

WONDERFUL MUSICAL TREASURES.

Among the musical manuscripts there is the "Ottoburger Codex," a parchment manuscript from the twelfth century, written in the oldest kind of neumes—without any staff lines whatever. The whole development of musical notation can be traced in a series of psalters, sequences, oratorios and benedictions preserved in this remarkable library. The "Donauessingen Manuscript," a local discovery, is of the greatest musico-historic value, containing as it does notations of melodies by two minnesingers, Heinrich Frauenlob and Reimar von Zweter.

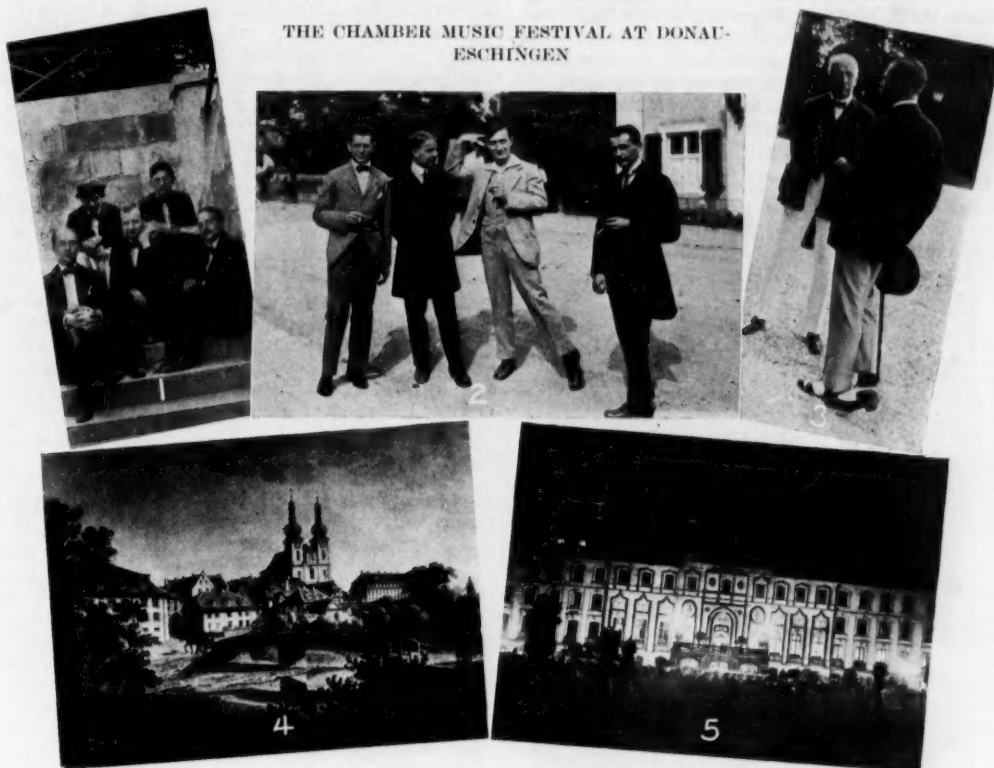
More modern music is represented by a number of manuscripts of the celebrated "Mannheim School," the founders of the classical style. Original manuscripts by Mozart are there, too, for Papa Leopold Mozart and his children, on their return from their Paris triumphs, stayed as the guests of Prince Josef Wenzel at the castle. For twenty years he remained in close touch with the Donauessingen court, which indeed maintained a continuous exchange with musical Vienna.

Prince Josef Wenzel had his court theater, too, in which for generations celebrated guests and regularly engaged artists appeared. No less a musician than Conradin Kreutzer was kapellmeister here, and he was succeeded by Johan Wenzel Kalliwoda, also a celebrity in his time. In 1843 Franz Liszt visited the court at the Danube's source and left an original manuscript—a "Ländler"—as memento. In 1851 the theater burned down, and the court orchestra fell victim to the revolution of '48.

With this the Fürstenberg musical culture fell into a fairy tale slumber, until the present Prince, with the magic wand of modern wealth (his income is said to be fifteen million marks a year), has reawakened it, after another and greater revolution has made him—not the equal, but the superior in power of all the other princes of the land. Thus, inscrutable and inexorable, moves the hand of fate.

CÉSAR SAERCHINGER.

THE CHAMBER MUSIC FESTIVAL AT DONAU- ESCHINGEN



1. Heinrich Burkard (with the hat), musical director to the Prince of Fürstenberg, with the Frankfurt Quartet. Left to right: Amar, first violin; Paul Hindemith, viola (composer of one of the chamber works played); Rudolf Hindemith, cello; and Kasper, second violin. 2. Composers represented at the festival. Left to right: William Grosz, Ernest Krenck, Philip Jarnach and Alois Haba. Jarnach, whose string quintet was the clou of the festival, is a Spaniard and pupil of Busoni. The other three are Czechs, all pupils of Schreker. 3. Richard Strauss in conversation with Prince Max, the Heir Apparent to Fürstenberg. 4. Donauessingen as it looked in 1827. It is close to the source of the Danube, an insignificant stream at that point, as the picture shows. 5. The Palace of Donauessingen illuminated for the music festival. The large part of the income of the Prince of Fürstenberg comes from the brewery which the family has owned for hundreds of years and which continues to manufacture some of the best beer in Germany.

promising works performed there. Now a word as to the performances. Doubtless the intimate environment of the princely premises contributed much to the proper atmosphere and concentration that are necessary to the fair judgment of new works of this character. Moreover, the high quality of the audience and the nobility of the whole environment brought out the best that was in the performers. All of them had devoted themselves heart and soul to the flawless execution of their difficult tasks. Above all the Havemann String Quartet, consisting of Prof. G. Havemann, and Messrs. Kniestadt, Mahlke and Hopf, of Berlin, should be mentioned for this unselfish devotion to the composers' interests, with magnificent results. The other quartet, in which Messrs. Amar, Kasper and Rudolph Hindemith were associated with the latter's brother, Paul, exhibited extraordinary accomplishment and finish in the Hindemith work.

Frau Bosch-Möckel, a young violinist of splendid promise, did more than justice to the Peters violin sonata; and Paul Otto Möckel, who at the last moment had taken the place of Prof. Max von Pauer, suddenly taken ill, contributed markedly to the great outward success of the Jarnach piano quintet. Finally, Philip Dreisbach's perfect clarinet playing was an essential element in the serenade of Krenck.

RICHARD STRAUSS SUGGESTS MOZART.

After the last concert of this not extensive but highly significant festival, the Prince-patron invited the participants to a "Boule" in his castle. Wonderful tasties, solid and liquid, provided a joyfully epicurean finale. Fine speeches, wise, intelligent reflections gave hope for the future, and the continuation of the festivals in the years to come was the fair prospect at the end. And then, upon a suggestion by Dr. Strauss, the musicians played, on a platform in an age-old ash tree standing in the castle garden, two delicious bits of—Mozart, the larghetto from the clarinet quintet, and a movement from the "Kleine Nachtmusik." In a purely musical sense that, after all, was perhaps the most beautiful souvenir of these days in old Donauessingen, crowded with impressions as they were.

These were by no means the only enjoyable items of these festive days. Some of the visitors, for instance, followed an invitation to visit the beautiful old monastery of Kaufbeuren, where the monks gave fine performances of ancient Catholic Church music, and particularly fine examples of Gregorian chant. Others were content to explore the beauties of nature and the quaint old town and its still quaint environment (for most of Donauessingen was destroyed by the fire of 1908). Others again were fascinated by the treasures of the princely archives and the long musical his-

tory of myriad miniature Louis Quatorzes were the nurseries of art.

Despite this the boredom of a little "residence" like Donauessingen must have been well nigh unbearable. To combat it the Princes of Fürstenberg, whose family tree reaches back to A. D. 950, began at an early day to collect a library; and this, as the result of continuous additions in

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, SEPTEMBER 8, 1921 No. 2161

The cost of living is going down. The Association of French Piano Manufacturers has announced a 10 per cent. reduction on its entire price list.

The Town Crier of Seattle, a weekly, devoted practically its whole issue of July 30 to the Cornish School of Music in that city in connection with the opening and dedication of the magnificent new buildings. It was a compliment well deserved by Nellie C. Cornish, whose enterprise put through the great project, and by her energetic associates.

Ernest Newman, again referring to a new violin romance by Dr. Vaughan Williams, "The Lark Ascending," says: "Dr. Williams' lark is rather a sober sort of bird; I got the impression that it lived in the Fen country and read Schopenhauer." It must be a twin brother, then, to the "London" symphony of the same composer.

Eugene Goossens, the English composer and conductor, comes from a musical family. His mother was Ainsley Cooke, a well known opera singer in her day, and he has just been invited to conduct at the coming season of the Carl Rosa Company at Covent Garden, in which house both his father and grandfather have conducted. He is only thirty years old and his talent was discovered by Sir Thomas Beecham.

How ridiculous are the attacks on Frieda Hempel which have been fomented in Berlin by certain so-called nationalistic interests. Her "kissing the French flag," the principal accusation made against her, was part of the action required of her in singing the leading role in "The Daughter of the Regiment," and we can testify personally that she never seemed very enthusiastic about it, though naturally carrying out the stage directions, as she would in any other case.

It seems that Rebecca Clarke, the viola player, received honorable mention for the trio which she entered in the Berkshire chamber music competition, the prize for which, as announced last week, went to H. Waldo Warner, like Miss Clarke, of British nationality. This is the second time that Miss Clarke has been runner-up in the Berkshire competition. In 1917, when the prize was awarded to Ernst Bloch for a sonata for viola and piano, her sonata also received honorable mention. Of course, the selection of the winning composition in such competitions depends to a large extent upon the per-

sonal predilections of the judges for certain styles of music, but after listening to the Bloch sonata, there were a great many people who, without knowing anything about Miss Clarke's work, felt sure that it would at least have been much pleasanter to listen to than the prize winning composition.

Le Menestrel, Paris, is well informed! Speaking of the third part of the Puccini tryptich, "Gianni Schicchi," which is scheduled for production at the Theatre de la Monnaie, Bruxelles, it says that "the work has never been produced except in Italy." Is that so! The Bruxelles opera house has two novelties in its repertory, "The Moccassins," an opera of Mexico by Raoul Laparra, and "Oliver the Simple," by a Belgium composer named Vreuls.

Under the heading of "The Negro and the Theater," Kenneth Macgowan gives some general information regarding the various activities of the black race in Shadowland from which the following passage may be quoted as of interest to musicians:

Yet in spite of the barriers to education and opportunity that the prejudices of the white race have set up, the negro has made a number of very interesting attempts at self-expression through the theater. The most successful has been involuntary—the development of ragtime and jazz. Certainly if there is any American music it is the music of the negro. Some of it is negro-made as well as negro-inspired—the music that you hear when the Clef Club plays and sings its "spirituals." Most of it is the white man's parody of the Congo tom-toms; yet even in our rags you will find work by negro composers, and often the best work.

What could be more typical of Vienna than the great and universal celebration in honor of the waltz king, Johann Strauss, on the occasion of the unveiling of his monument in the City Park? It is an exquisite work of art as will be seen from the splendid photograph of it on another page of this issue. And what a beautiful thought it was to have every orchestra in Vienna—in the parks, the cafés, and the theaters—begin playing his immortal "Blue Danube" at the same moment on that evening. As our correspondent remarks, that perennially beautiful waltz is indeed the true national hymn of Austria. Those who know Vienna and the warm, pleasure-loving hearts of its people will appreciate the pathos that underlies such a festival in a city as sorely stricken as the Austrian capital.

How marvelous it is to have the voice of Caruso imperishably reserved for us on the records! We listened to a number of them last week. What a surprising state of perfection the production of voices has been brought to! It was not, of course, exactly Caruso's voice—it never can be until someone invents an absolutely noiseless needle—but it was so close to it as to give entire satisfaction to anyone whose memory could supply the tiny degree that was missing. There was one record in particular of "Vesti la Giubba" made a great many years ago, probably in 1904, during his first or second season here. The upper part of the voice sounded even more superb than it did today, whereas the baritone quality of the lower range had not by any means acquired the strength and power which distinguished it in later years. Particularly interesting was it to note the tremendous increases in his art in the intervening years. In the early record there was less vocal effort in the singing, but the phrasing and expression—even in so short an aria—had been greatly changed for the better by Caruso in the intervening years.

In last week's exchange one got about nine hundred Austrian crowns for an American dollar. This explains the prices they were charging for seats at the Salzburg Festival. Best seats for orchestra concerts and opera performances were 1,000 crowns each. The best ones for the "Everyman" performance, which took place in the square in front of the Cathedral, cost 3,300 crowns, and to see Karsavina and Novikoff dance from the front row of the City Theater cost 3,000 crowns per seat. The price of seats means nothing in particular at these rates to the few American visitors that are in Salzburg for the festival this year, but they certainly must be high for the natives—who doubtless do not attend—and even to the German visitors who make up most of the public, 1,000 Austrian crowns meaning approximately 90 German marks at the present exchange. Incidentally Salzburg summer rain is about the most frequent and wet to be found in the world. The program announces the arrangements made for taking all the outdoor performances indoors if

necessary. It might interest Mr. Volstead to know that the Star Brewery in Salzburg was founded in the year Columbus discovered America and has been continuously brewing ever since then.

How welcome was the tuneful score of "The Merry Widow" last Monday evening at the Knickerbocker Theater! Lehar has never equalled that work nor has any other composer since that day produced a score that can show so many tuneful numbers; in fact, there is hardly a piece of music in the entire score that is not a hit. "The Merry Widow" is so well established in light opera that it even has musical traditions—and it must be said that the conductor did not know all of them. One wonders why Colonel Savage went all over the world, so to say, for his cast. It was a good one, but our guess is that he could have found just as good a one right at home; and about three new jokes would have livened things up a lot in the book. However, "The Merry Widow" is such a joy in itself and so much better than four out of five of today's musical shows, that the Knickerbocker is likely to be kept busy echoing to the seductive strains of the famous waltz through most of the winter. (But why did they leave out that delightful "Cavalier" tune in which Donald Brian used to caper about so spiritedly? Donald's voice—well, that was never much to talk about; but his legs were sadly missed.)

Says Josef Holbrooke, writing to us on the back of some mimeographed verses: "This is the sort of poems we get sent to us—which I do not set."

MY FLOW'R FROM ANGEL LANDS.

There grew a Flow'r, in Angel-lands afar,
A Rosebud sweet, that bloom'd o'er moon and star,
An Angel bent, and gave that Flow'r to me,
I deemed it ever mine, my own Eternally.

2

One day, alas! there came a hand unkind,
That cull'd my Flow'r, but, ah!—left me behind,
My Darling One an Angel bore Above,
But, oh! when years are done, I'll find
My Flow'r! my Rose! my Love!

THERE.

Where are "Hopes" that once I knew,
The "Hopes" so bright, so fair?
On some far Sphere? Oh! say 'tis true,
I shall find them—"There"?

2

Where are dreams that once I dreamed,
Sweet dreams of gladness rare?
Of "Joy" so deep, Divine they seem'd,
Shall I find them—"There"?

3

Where, where is "Love"?—be still, my heart,
Break not in lone despair,
Tho' "Hope" and "Joy," tho' "Love" depart,
The "Love" that could such bliss impart,
I shall find them—"There."

Neither would we, dear Joseph, strong as the temptation may be!

Tagore is quoted as saying that Kreisler's playing is "a cosmic cry of the soul from the realm of the eternal." Kreisler probably never guessed it. But he seems to have got on pretty well without it.

"SYMPHONY IN BRASS"

The Goldman Concert Band has just closed its fourth summer season of concerts on the Green of Columbia University. It would be a colossal task to cover adequately the work done by Edwin Franko Goldman, conductor and organizer of the band, in these four years. The concerts have been attended by thousands and thousands of persons, single audiences sometimes reached as high as 12,000. One of the features of Mr. Goldman's work has been the introduction of numerous important compositions never played before by a band, an innovation which brought the programs to the attention of musicians throughout the country and in foreign countries as well, gaining him an international reputation.

He is an indefatigable worker and his success is measured by the extraordinary results achieved. The personnel of his band, made up of players of the leading symphony and operatic orchestras, has always been the best obtainable. Mr. Goldman has spared no expense to secure instrumentalists who are recognized as standing at the head of their respective branches. Whoever invented for this band the happy title of "A Symphony in Brass" was entirely correct in his choice of a sobriquet—except for the fact that the organization has an unusual percentage of wind instruments as well, which gives it a remarkably fine tone color. There is no better band to be heard anywhere in the world today, and Mr. Goldman is deserving of the highest credit for what his unremitting labor has achieved.

Bolingbroke's Unmusical Friends

On the south side of the river Thames and opposite old Chelsea, where so many of London's famous artists and writers lived, lies the now unregarded and artisan borough of Battersea. In the Saxon chronicle of the year 693 Battersea is called Batriceseye, meaning Patrick's Isle. The island has disappeared, apparently, but the name has been given to a district which was green with grass and noble trees two hundred years ago, dotted here and there with an inn, a country house and a church. Some of these remain, although the green fields have been hidden by huge factories and little houses of brick. Picking my way carefully through the traffic of Church road and guiding my bicycle among coal wagons and motor lorries, I passed a mean and narrow street with the aristocratic name of Bolingbroke and came to a stone arch marked "To Bolingbroke House."

The Bolingbrokes were once lords of this manor, and in Bolingbroke house lived Henry St. John, Viscount Bolingbroke, who took under his protecting wing the weak and deformed poet and philosopher, Alexander Pope, who made his patron immortal in English literature by dedicating his "Essay on Man" to him. I passed through the gateway to see the house where Pope, in the days of Queen Anne, wrote that "the proper study of mankind is man," when my sight was arrested by a young woman in overalls coming from the flour mill on one side of the yard to the office which was none other than the old Bolingbroke-Pope house. I wondered if the poet would have put this girl in blue trousers in the man class and studied her as such. Two hundred years ago Pope looked from the window at an expanse of lawn stretching to the river. Instead of female artisans he saw Swift or Thomson or Voltaire striding across the yard to visit him.

In those days Handel was a young man not yet a resident of London. Haydn and his successors were still unborn. The great musician of the period was Purcell, and the most popular stage work with which Pope and Swift were slightly connected was "The Beggar's Opera." Pope's lines about art and harmony were first published in 1732. They were written in the cedar parlor of Bolingbroke House:

All nature is but art, unknown to thee;
All chance, direction which thou canst not see;
All discord, harmony not understood.

Here also he wrote the poetical line: "In Folly's cup still laughs the bubble, Joy."

A few years later Pope gave to the world his "Essay on Criticism." He had a low opinion of certain critics of his day:

Some have at first for wits, then poets passed,
Turned critics next, and proved plain fools at last.
Some neither can for wits nor critics pass,
As heavy mules are neither horse nor ass.

Nothing is more true than the following:

Music resembles poetry; in each
Are nameless graces which no methods teach,
And which a master hand alone can reach.

In Bolingbroke House Pope wrote two proverbs while slaughtering the innocent critics. They are: "A little learning is a dangerous thing" and "Fools rush in where angels fear to tread."

James Thomson, who visited Pope at Bolingbroke House, was the author of "The Seasons," which Haydn used as a libretto for his secular oratorio. He is also credited with the words of Arne's famous patriotic song, "Rule, Britannia." Thomson, however, is not rich in allusions to music. Very few of his lines are suitable for an essay on musical subjects, although the expression, "To teach the young idea how to shoot," is often used by music teachers.

Readers of Washington Irving's prose poem, "The Legend of Sleepy Hollow," will recall the lines from Thomson's "Castle of Indolence" with which the legend begins:

A pleasing land of drowsy head it was,
Of dreams that wave before the half-shut eye;
Of gay castles in the clouds that pass,
For ever flushing round a summer sky.

Bolingbroke House is no castle of indolence today, but among the dreams that wave before the half shut eye of the visitor to its faded glories are visions of Swift and Voltaire.

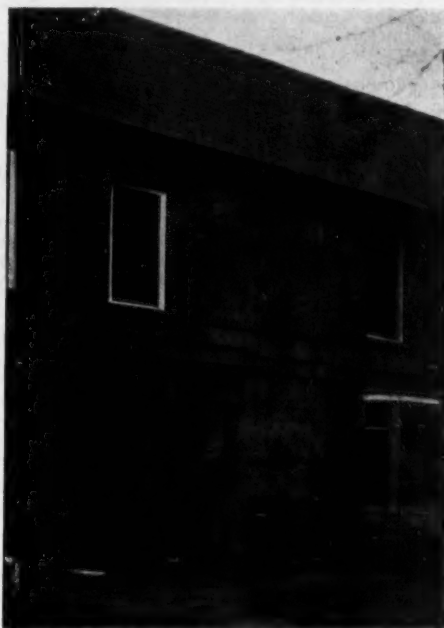
Dean Swift, the handsome but heartless neurotic for whom two women died for love, went to visit the invalid Pope on many occasions. Who knows but that they joked about their musical ignorance and made fun of Gulliver's description of music among the Brobdingnags?

The king, who delighted in music, had frequent concerts at court, to which I was sometimes carried, and set in my box on a table to hear them; but the noise was so great

that I could hardly distinguish the tunes. I am confident that all the drums and trumpets of a royal army, beating and sounding together just at your ears, could not equal it. My practice was to have my box removed from the place where the performers sat, as far as I could, then to shut the doors and windows of it, and draw the window curtains; after which I found their music not disagreeable.

Gulliver's performance of an English jig on a Brobdingnagian spinet with a keyboard nearly sixty feet long was another source of merriment to the inhabitants of Bolingbroke House nearly two centuries ago.

Voltaire, who was some six years younger than Pope, went to London in 1726, learned the English language and professed great admiration for the works of Pope. Perhaps the great French wit



Photographed for the Musical Courier by Clarence Lucas
ENTRANCE TO BOLINGBROKE HOUSE, BATTERSEA, LONDON, NOW THE OFFICE OF A FLOUR MILL.

may have learned something from the bitter satire of his English friends, Pope and Swift. His criticism of music which appeared in "Candide" fifteen years after the death of Pope is certainly worthy of the English invalid who wrote the "Essay on Criticism" in Bolingbroke House.

While they were waiting for dinner, Pococurante provided them with a concert. Candid thought the music exquisite. "This noise," said Pococurante, "may serve to while away half an hour; but if it lasts longer, it wears everybody, though no one dares confess it. The music of the present day is nothing but the art of executing difficult tasks, and what has no other merit than difficulty fails to give pleasure in the long run."

I might perhaps like the opera better if the secret had never been discovered of making it such a monstrous absurdity that my reason revolts at it. Let those who like them go and see inferior tragedies set to music, where the scenes are made only to bring in by hook or by crook two or three ridiculous songs in which the voice of some actress may be employed to the best advantage. . . . For my part I have long since given up those poor amusements which constitute the glory of the Italy of today, and for which monarchs are wont to pay so high a price.—[Translated by R. B. Boswell.]

It was this same Voltaire who, when an old man, refused to hear the child Mozart. "What have I to do with your harpsichord players?" Mozart was born many years after Voltaire visited Pope at Bolingbroke House.

Bolingbroke House, then, cannot be called a musical shrine. The men who made it notable were the reverse of musical and are interesting to music lovers for that very reason. But the old house, which has stood since the days of Purcell and of Handel, has a charm of its own. The glory has been tarnished by the hand of time, although the building is useful still. Can as much be said of all the musical works which have been given to the world since Bolingbroke House was a country mansion on the green banks of the Thames?

CLARENCE LUCAS.

OPERA IN ENGLISH

Speaking of singing in English—as everybody is just at present—Eleanor Everest Freer is sending out another appeal for support in which she says, among other things, that "in no country do we find art subsidized for foreign countries." That is well said. In no country, surely, except in America do we find foreign languages subsidized. In America

foreign languages are subsidized by people who do not understand them, which seems the height of inconsistency, especially in a country noted for its practical sense. The trouble here is that art is—well, just art, you know—don't amount to much—not a practical thing—not worth bothering your head about. The price of beans is more important. Why worry about the English language? So long as we use it in our business, what difference does it make what language is used in art? Let the male population once get their minds away from their business long enough to see art, to give it a little of their practical attention, and the foreign languages will disappear pronto. We are a long way from that but we are coming to it. The phonograph is helping, for many a man who never goes to a concert in a public hall goes to phonograph concerts in his own home, and wants his singers to sing to him in English.

While on this subject it is worth while to note that even little Finland has its opera, and its opera is in Finnish partly, and partly in Swedish to satisfy the Swedish population. (But the American population in America is different; it doesn't have to be satisfied. Queer, isn't it?)

Also it may be remarked, in answer to the many who insist that English is impossible and that translations are more than impossible, that Nelson Illingworth sings mostly German songs in English translation. How does it happen that he can do it with marked success, while others cannot do it at all? Is he so much better an artist than the others?

TO ADVERTISE OR NOT

Our Information Bureau is in receipt of a letter asking advice upon a subject that seems to call for extended comment. The letter, which is full of errors and which suggests that the writer is of foreign birth, says in part: "I am but fifteen years old and play violin just about two years, and some of my friends tell me I should make a change in teachers because my teacher does not advertise for scholars and therefore is not known, and should I at some time get to be a good Violinist and appear in Public, I would not get as much credit as if I had studied with some good teacher that is well known through advertising."

Don't worry, dear child. If you ever become a good Violinist with a big V, and appear in Public with a big P, it will not make a bit of difference whether your teacher has been advertising or not, provided only that he is a good teacher. The only question is: Is he a really good teacher? You know that at fifteen years of age, with only two years' experience in music, you are not at all in a position to judge of that. He may be a first rate player and yet not have the qualifications to teach.

If he is really a first rate teacher, why does he not advertise? Perhaps he argues that he has all he can do without advertising—many teachers who lack business acumen argue that way. That is because they do not know what is meant by "all he can do." That is altogether a relative term. It is a known fact that teachers who were earning less than ten thousand a year have raised their incomes (from their teaching alone) to more than twenty thousand by getting their work organized on a business basis. That means, generally, advertising, either direct or through successful pupils. The fact that some famous teachers do not advertise is no argument at all, for their pupils do advertise, and a certain percentage of the benefit of that advertising goes to the teacher.

It is true that the argument is often heard that one should always study with a teacher who has "space" in the music papers so that when the pupil does something creditable he or she may have a "write-up." That is, obviously, a good argument. It sounds like plain common sense, and when a pupil appears in public and makes a "hit" any teacher must feel small to have to acknowledge that he has no means of getting that fact before the reading public. However, that is not to be taken too literally. The music papers are not run on the closed-door basis. Any young person who does anything worth while can always get a notice whether his teacher advertises or not. But regular advertising is a different matter, and the large blocks that some of our advertisers carry week after week with the names and qualifications of their leading pupils must be gratifying to the pupils and must bring the teacher other pupils who desire to enjoy the same privilege.

After all, what better scholarship or prize could a teacher offer than advertising, as a reward of superior merit? It would apply, certainly, only to those who plan to make of music a profession, but

they are the ones who are most vitally interested. Also, those who study with famous concert players derive some benefit in a similar manner, for concert players are always advertisers, and the fact that a pupil of one of these wins even a small success has a news value that is sure to make it welcome reading.

The fact is that music teaching is very much like the selling of any other form of merchandise, and people who have merchandise to sell almost invariably advertise it, at least in America. The American business man does not believe in hiding his light. One reason why he sells his goods is because he manufactures excellent goods and is proud of it. Just enter into conversation with any dealer or manufacturer and you will see that this is a fact. They take a real pride in what they make or sell. They want the whole world to hear about it. And so they advertise.

And the music teacher is a business man. He has something to sell. He is proud of what he has to sell. He believes in it—at least, he certainly believes in it when he advertises it. He has faith in the selling power of it. He is sure that if it is only properly brought before prospective purchasers it will have a ready sale. And few teachers who really have that confidence and pride, few who are really of the highest class, are willing to be satisfied with slow growth that results from word of mouth advertising. One satisfied customer certainly brings another satisfied customer. No one will deny it. But that is necessarily a slow process,

and such teachers, unless they have the extraordinary luck to get a genius for a pupil, one who will go out and advertise them, generally make no more than a fair living and remain unknown to fame.

Big teachers and big players keep right on advertising after they are big. To those who refuse to look upon music as a business this seems strange. They say, "Why does he advertise? He does not need it."

Why are some of the best known articles of commerce advertised? One might say of them, "They do not have to be." But they do need it. The very moment the advertising ceases the sales begin to fall off.

Nor is teaching all that is expected of a teacher. The teacher is supposed to be a practical man who will know what steps the pupil should take after the education is complete to launch himself successfully in the world of art. And is the pupil warranted in having complete confidence in a teacher who shows so little business instinct that he does not try to push himself forward? Hardly. When we want advice we do not go to a man who has failed but to one who has eminently succeeded. Very few people succeed by accident. Success is the result of hard work and careful manipulation, and our correspondent, at the age of fifteen, is setting out wisely to succeed. Then why not get with some one who has succeeded? The teacher in question may be the best of teachers, but has he had the other qualities and qualifications which make for success? That is the question.

ALIEN AND NATIVE MUSICIANS

Very many musicians have passed more or less time outside their native land. Sometimes they succeed so well away from home that they take up their abode among their foreign friends. They go to the foreign land to benefit themselves rather than to improve the foreign land, yet, times without number, they have exerted an immense power for good in the land of their adoption. Does any one question the value of Carl Zerrahn's influence for the betterment of choral music in America? Is there any possible doubt about the seed sowing of Theodore Thomas in the American orchestral field? Carl Zerrahn was born in Mecklenburg and Theodore Thomas saw the light of day in Hanover. American music would have been very much poorer if those two foreign born musicians had stayed at home. In the United States today are several very eminent foreign born musicians who exert a vast amount of power for good on the development of music.

England was the home of a very great German composer, George Frederick Handel, who became a naturalized Englishman and succeeded in turning aside the early springs of English music into the maturer German channel. The historians of English music often say that the coming of Handel to England was not an unmixed blessing. It is a waste of time to speculate on what England might have been had the influence of Purcell not been negated by the stronger Handel. No doubt many English musicians of the period resented the presence of the German in London. We hear now and then of modern Germans who complain when successful foreign artists invade the German strongholds. What a time young Wagner had in 1842 when he had to fight the Italian influence in Dresden which opposed the production of "Rienzi."

The Italians were dominated by foreign musicians for many years before they learned to stand alone. Adrian Willaert, of the Netherland school, became the famous composer and choirmaster of St. Mark's at Venice. The Roman school was directly due to the Netherland musicians employed in the Pontifical choir.

Perhaps some of the later Netherland musicians were annoyed that the English musician, Dr. John Bull, was organist of Notre Dame Cathedral at Antwerp from 1617 to 1628. Needless to say, the English organist was not selected for the cathedral merely because he happened to be an Englishman. He was one of the most famous keyboard players of his generation. His playing was a constant source of inspiration to the organists of Belgium.

No doubt certain musicians in Cologne were displeased when a tenor from Antwerp in Belgium was engaged by the Elector. Yet that tenor's grandson was to become the bright, particular star of German musical firmament. His name was Beethoven. No sooner had the young Beethoven begun his flights of fancy than he forsook his native land and spent the remainder of his life in Austria. Brahms did likewise. Arthur Nikisch, the Hungarian conductor, has apparently taken his perma-

nent abode in Leipsic, and the Italian pianist, Busoni, his in Berlin.

Did not the Hungarian Liszt live so long in France, Italy and finally in Germany, that he forgot his mother tongue?

Perhaps the most invaded land of all is France. Paris has always attracted artists of every description. There was no French opera worthy the name until Giovanni Battista Lully, of Florence, took up his residence in Paris, changed his name to Lully,



LULLY.

(Standing, center) among the French musicians at the court of Louis XIV. This large picture by an unknown French painter is in the National Gallery at London.

and wrote the popular operas which disappeared only when the Bohemian Gluck arrived and produced better operas. Gluck was hardly out of the way before Rossini came to Paris and composed a number of brilliant works which culminated in "Guillaume Tell." Then Meyerbeer, a German Jew, became the great operatic king of Paris, after the Italian Rossini. Truly, the French operatic composers had a desperate struggle for recognition.

Meanwhile the now famous Paris Conservatoire was directed by the great Italian, Cherubini. And is it an exaggeration to say that the most important and most permanent musical compositions in the smaller forms ever composed in France were written by the Polish musician, Frédéric Chopin? In the larger orchestral forms César Franck of Belgium was at the head of the Parisian list of composers up to the time of his death. Most critics will probably agree that Franck's greater piano solos are better and deeper than any modern French composer's works for the piano.

It is, of course, impossible to say what the development of French music would have been had not so many great foreign musical artists settled in Paris. The fact remains, however, that the French composer, Charles Gounod, wrote "Faust," the world's most popular grand opera. Another French composer, Georges Bizet, gave the world the finest specimen of what the French call opéra comique, namely, "Carmen." Foreign influence likewise did not prevent France from producing Hector Berlioz, Camille Saint-Saëns, Jules Massenet, Claude Debussy.

We are forced to conclude, therefore, that the foreign musician does no harm, provided he is a good musician. Let us add, by way of coda, that the native musician must be as good as the foreigner to do his native land an equal amount of service. It is a very poor form of patriotism to depend more on the waving of the flag than on solid musical merit.

CULTURE

How much culture does a musician need? We are often asked this question, and informed that Mozart was a mathematician, Liszt a theologian, Wagner a poet, Handel an art collector—and so on.

The first requirement is that the musician should be a good musician. Mozart and Liszt and Wagner and Handel, and all the rest of them, are remembered because they were great musicians, and for no other reason. No one cares a straw for all their culture, or their theories, or their hobbies. Wagner's theories about opera and music drama would never have been read if Wagner had not composed magnificent music. Liszt's theological aspirations and priestly garb would have been entirely unnoticed if Liszt had not been the greatest of pianists. He might just as well have cultivated a Scotch accent and toured the world in kilties. No one troubles to study his writings about the orchestra. His compositions for the orchestra are of much greater importance.

The answer to the original question, then, is as follows:

A musician should have as much general culture as his mind requires to keep it keen and vigorous. His outside studies must serve to refresh his mind and prevent it from growing stale. In Shakespeare's "The Taming of the Shrew" Lucentio asks why music was ordained:

"Was it not to refresh the mind of man
After his studies or his usual pain?"

The musician must turn to other subjects to refresh his mind after his musical study or his usual professional work. He must find some study or occupation which will refresh him. He cannot be guided by the example of others. Would many musicians derive much pleasure from those mathematical problems which Mozart is supposed to have worked at? We see no reason for believing that Mozart was a great mathematician. But even if he was a melodious Laplace, his hobby would be of no value whatever to ninety-nine musicians out of a hundred, for the function of a hobby is to refresh the mind and make it better for its proper work.

When the hobby or the general culture takes up too much time from the professional work, it is harmful. If mathematics had attracted Mozart strongly enough to keep him from working on his symphonies, his operas, his piano music, the world would long ago have forgotten Mozart. His hobby, if he had one, was only valuable in so far as it rested and amused him for a time while his mind was preparing for a musical work.

Emerson has something in one of his essays about wasting time over the very best books when work which should have been done was neglected.

WHAT IS THE ANSWER?

The MUSICAL COURIER in receipt of the following letter signed "An American Citizen." We are not in the habit of noticing anonymous communications, but this one proposes a question which may be interesting to many other composers:

I see in the MUSICAL COURIER, June 9, that the Chicago North Shore Festival Association offers a prize of \$1,000 for an orchestral composition. Very good! Very good!! . . . But how can a poor composer furnish the orchestra parts written? It costs money to have those parts written and most composers write too poorly to do it themselves. So I conclude that said contest is intended only for composers of good means; other ones will stay out. . . . Too bad!!!

(Signed)

ONE OF THE OTHER ONES, AN AMERICAN CITIZEN.

The writer is doubtless an American citizen, although perhaps not a native born one to judge by one or two peculiar English constructions. However, his question is one that deserves an answer. Can any reader suggest the solution?

SPLENDID "LOHENGRIN" REVIVAL CROWNS RAVINIA SEASON

(Continued from page 5.)

ing their cause, as, if all artists would or could enunciate the English as does Mr. Marr, operas in foreign tongues would soon be omitted in America. Each and every word that Mr. Marr enunciated was distinctly heard by this reporter. Mr. Marr did not exaggerate in articulating the words, but he pronounced them clearly, thus adding to the enjoyment of those non-conversant with the opera. As a matter of justice to all the artists who appeared at this performance, let it be said that every one enunciated very well, even though here and there words were indistinct; but Mr. Marr, as stated previously, was the exception.

Louis D'Angelo sang with great nobleness of tone the role of the King. One would have to go back to the days of the so called giants to remember a more potent King.

Alice Gentle had little to do as Ortrud, due to the elimination of the second act; but she took good opportunity to disclose her glorious organ to great advantage. Milo Picco was highly satisfactory as the Herald. He, too, sang beautifully and added materially in making the performance homogeneously good. Words of praise also are due to Giacomo Spadoni, who had prepared the chorus well, even though singing the English text abominably. Any one who understood a single word of what the chorus sang must have been a lip reader or a prevaricator.

To Amando Agnini must be given words of congratulations for the manner in which the opera was staged. Several innovations were noticed in the first act, which could be copied by other stage managers. The lifting of Elsa and of Lohengrin on a platform similar to the one used in "Aida" for Rhadames at the close of the first act made the scene most imposing, while the ladies of honor of Elsa surrounded her with wreaths of flowers and the grouping of warriors on Lohengrin's side made a beautiful contrast with the solitary Telramund and Ortrud left alone on the left side of the stage. This must be Agnini's mise-en-scene, as this reporter, who has seen many performances of "Lohengrin" in Europe as well as in this country, never visualized such ending of the first act. With the remembrance of this admirable performance this reporter says au revoir to Ravinia, with the hope that the season next year will be opened with "Lohengrin" and a similar cast.

THE FINAL WEEK.

During the last week at Ravinia the operas given were: Tuesday night, "The Barber of Seville," with Macbeth, Hackett, Picco and Rothier in the leads; Thursday night, "Madame Butterfly," with Fitziu, Gentle, Chamlee, Marr and others; Friday night, a repetition of "Zaza," with the same cast heard at the first performance; The Saturday triple bill was "Romeo and Juliet," with Sundelius, Hackett, Marr; "Cavalleria Rusticana," with Peralta, Chamlee, Picco and Falco, and "Manon," with Fitziu, Hackett and Rothier; Sunday, "Lohengrin," with the same cast heard at the first performance, with the exception that Fitziu replaced Sundelius as Elsa.

CLOSING NIGHT.

The closing night of the season was given to another triple bill, "Don Pasquale," "Pagliacci" and "Bohème" being the operas given to the Labor Day crowd, and, inasmuch as all the artists of the company were billed to appear in these various operas, their admirers had full sway to applaud them collectively as well as personally, and took occasion to express vehemently its pleasure for the work accomplished on this occasion, and also in its appreciation for the enjoyment derived all through the summer by the many song birds of Louis Eckstein.

RENE DEVRIES.

Ted Shawn—Writer

Ted Shawn is a dancer and those who have seen this season's performances are more certain of his ability than ever. Ted Shawn is a producer and his many companies on tour have proven it. Now comes the report that he has turned writer, and if we may believe the critics, his book—tribute to the art of Ruth St. Denis, his High Priestess of Beauty, his inspiration and his dominating influence—is the work of a writer of ability and excellent taste. He wrote it, moved by great desire to bring before the world in a concrete manner the remarkable achievement of Ruth St. Denis, America's creative artist, not because she was his wife but because she has stood for all that is beautiful, noble and inspiring in life, and because he dates his artistic birth from the night he first saw her dance. Shawn has written this book in a spirit of reverence, without obtruding his personality in any way into its pages. He has sincerely attempted to bring into print the record of twenty years of activity in the service of beauty as he was able to translate it through the purity of her life and the chastity of her art. He has succeeded where another might have failed. "Ruth St. Denis, Pioneer and Prophet," stands on its own merit; it is well written, intelligently compiled.

Ruth St. Denis is Ted Shawn's heroine, nay his goddess, as well as his wife, but thousands to whom she has revealed herself simply as an artist engaged in entertaining the public, have joined with her husband in doing homage to her. Ted Shawn comes from a literary family. His father and mother were both writers, having done editorial work on large dailies. His father also did special articles and wrote considerable poetry for magazines.

In the "Ruminations of a Man Dancer," which will come from the press in the early Spring, another side of Ted Shawn will be seen. I know of no one who is possessed of a more delicious sense of humor, and this witty chatty and keenly analytical side of the writer will come in these impressions under various headings. J. S.

Dilling Sails September 14

Mildred Dilling, the harpist, has had a very successful season in Europe. In June she had four concerts in Paris and two in London. The first was a matinee at Salle Erard, Paris, and at Salle Gaveau with Yvette Guilbert, and again with her at the Trocadero, the largest auditorium in France. Mme. Guilbert took Miss Dilling to London

with her and she had two concerts at Wigmore Hall. Miss Dilling was also engaged to play for the American Women's Club in Paris. All of her audiences were most enthusiastic.

Miss Dilling also writes that four of her New York pupils have been over there working with her and that she herself has been having coaching almost daily with Mlle. Renié, until she forsook all work and went down to Italy, loafing along the Riviera at Nice and Monte Carlo, then to Florence, Rome, Venice and back to Paris by way of Aix-les-Bains, where she climbed the Alps. At present Miss Dilling and her pupils are hard at work in Etretat but will return home, September 14, on the "Rochambeau."

THE HAGUE HEARS PLENTY OF SUMMER MUSIC

(Continued from page 5.)

Many a well-known violinist could profit by a close study of his bowing technique. Another soloist whose performances were little short of sensational was Gerard Hekking, the well known cellist. Some years ago Hekking played under Mengelberg in Amsterdam, but during the war the French army claimed Hekking and he was forced to put aside his bow for the rifle. His rendering of the Lalo concerto, in which his wonderful clear tone, his precision and astounding technique were always prominent, showed that he still retains his old brilliancy.

SOPRANO WITH DOUBLE BASS.

Vera Schapira was also extraordinarily successful with her piano recital. She possesses a complete mastery over her instrument, and is able to obtain some remarkable tonal effects. Her program consisted of Glazounoff's concerto, the second Saint-Saëns concerto and Tchaikowsky's B-flat concerto. Birgit Engel's enchanting voice and delightful delivery secured for her the usual ovation. Her program was limited to Strauss and Mozart, but was nevertheless extremely effective. At her last recital she sang a Mozart aria with double bass obligato. The instrument was in the capable hands of Lebrecht Goedecke of the Berlin Philharmonic Orchestra. In the orchestra the double-bass is an indispensable instrument: as a solo instrument, however, it belongs to that category of things, which, in the language of the immortal W. L. Gilbert, "never would be missed." At its best it sounds like an inferior cello; at its worst it is one of the most horrible sounding instruments on God's earth. Goedecke is a veritable "maestro" on his instrument. He played with great skill and did not infringe upon the rights of the vocalist. But—a double-bass is a double-bass and that is a concrete fact that no one can alter.

SAMUEL GARDNER PLAYS THE BRUCH.

The American violinist, Samuel Gardner, is too well known in the States to require any detailed criticism. Moreover, his extremely successful Berlin concerts have already been reported upon in these columns. Suffice it to say that he was equally successful in Holland and that his playing was greeted with great enthusiasm on the part of his audience. He rendered Bruch's G minor concerto with fine verve and displayed an astounding technique and finesse. It was a pity that he did not select a more ambitious work from the realms of violin literature. His own composition, a symphonic poem entitled "New Russia" which he conducted himself was favorably accepted, and while not overburdened with originality, it is extremely interesting in structure, and is full of promise for the future.

ANOTHER PRODIGY.

We have also recently been visited by a child infant prodigy, the fourteen-year-old Russian conductor, Tolti Fistulari. Child prodigies are always at least of passing interest, but those people who object to them on the ground of inexperience are more than justified. A good orchestra is capable of playing without a leader, and moreover a good deal has to go wrong in the ensemble playing before the average audience becomes aware of the fact. Tolti Fistulari conducted with a surprising comprehension and intelligence, remaining perfectly cool and collected. With learned mien he bends over scores nearly as big as himself and conducts Tchaikowsky's fourth symphony and Liszt's "Les Preludes." But in our opinion a fourteen-year-old boy's proper place is still at school and not the conductor's desk. L. COUTURIER.

Henry G. Andres Dies

Professor Henry G. Andres, for the last ten years organist at the Temple Israel, Far Rockaway, L. I., died August 25 at the home of his son, Don Andres, North Tarrytown, N. Y. He came here from Cincinnati, Ohio, where he was for many years organist at the leading synagogues.

Professor Andres is said to have been one of the first to introduce public piano recitals after the era of Gottschalk in this country. It is said that he was also the first in America to introduce the playing of duets on two pianos, making a tour of the country with Armin Doerner, also of Cincinnati. He was also well known as a composer of Jewish religious music. He was about sixty-seven years old and had been in failing health for several months. When Camille Saint-Saëns visited this country a few years ago, he embraced Professor Andres, his old friend, both having been pupils of the conservatory in Paris. Professor Andres is survived by a widow and four children.

Pavloska Sings on New Flagship

Irene Pavloska was the star feature of a program staged aboard the new dreadnought, the U. S. S. California, on Saturday night, August 20, the first entertainment to be given on this new flagship of the Pacific Fleet. A specially equipped stage was constructed for the occasion and the program arranged by the San Francisco Community Service Recreation League. Mme. Pavloska sang the "Habanera" from "Carmen" in true Latin fashion, captivating the audience with her dash and verve and the warm beauty of her rich mezzo voice. Numerous encores were demanded. Mme. Pavloska was exceedingly successful in comic opera in Los Angeles this summer and next season will again be one of the principal members of the Chicago Opera Company.

I SEE THAT

Alfredo Casella was married to Yvonne Muller in Paris on July 11.

Artur Schnabel, pianist, will make his American debut in Carnegie Hall, Christmas afternoon.

Frederick Donaghey, formerly of the Chicago Tribune, has returned to Chicago and will remain there permanently. The Ithaca Conservatory of Music has added sixteen new members to its faculty.

Joseph Hislop will fill many concert engagements at the conclusion of the Scotti Opera tour.

Alfred Hertz has returned from Europe and is in New York, stopping at the Biltmore.

Mischa Elman is being sued for \$2,500 by the Dallas Band and Orchestra Association.

The 1921 A. Y. Cornell Summer School at Round Lake was the most successful in the school's history.

Mildred Dilling sails for America September 14. A celebration was held in Vienna in connection with the unveiling of a monument to Johann Strauss.

Ivor Novello will come to America in October.

Franco De Gregorio, tenor, has opened vocal studios in the Metropolitan Opera House Building.

The annual High Jinks of the Bohemian Club of San Francisco was the usual tremendous success.

Frank Laird Waller, who has been conducting opera at the Cincinnati Zoo, is back in New York.

The Art Publication Society has just issued four elementary pieces for piano by Arthur Edward Johnstone.

Harold Hurlbut sang for the Rotary Club in Buffalo on August 18.

Annie Louise David, the harpist, will remain in California until December.

Mischa Levitzki will open his New Zealand tour in Auckland on September 19.

Tacoma, Wash., has a talented ten year old harpist in the person of Alice Dillon.

Sol Marcossion, violinist, has just completed another successful season at Chautauqua, N. Y.

Carrie Louise Dunning will conduct a Normal Class in New York, beginning September 20.

Josef Mann, tenor, of Berlin, dropped dead during a performance of "Aida."

Yasha Bonchuk, a young Russian cellist, will play at Town Hall, November 6.

Allen R. Stewart has been active for eighteen years in Reading, Pa., as organist, pianist and teacher.

Fred Patton is the first bass or baritone in nine years to be reengaged for the year following his debut at the Worcester Festival.

Frieda Hempel will sing at the opening concert of the Liverpool Symphony Orchestra on October 11.

Elena Gerhardt already has six New York dates for next season.

Nellie and Sara Kouns are reengaged for Topeka, Kan., on February 17.

The Letz Quartet will play at least sixteen times in New York during the winter.

Irene Pavloska sang at the first entertainment to be given on the new flagship, the U. S. S. California.

Nijinsky is still an inmate of Steinhof, the State Insane Asylum near Vienna.

Marie Sundelius sings her first concert of the new season on September 25.

Mrs. H. H. Young will conduct normal classes in Louisiana for the Louisiana Progressive Series teachers.

Henry G. Andres, organist, died on August 25.

The San Carlo Opera Company will open its season at the Manhattan Opera House with "Carmen."

So great was Tito Schipa's success at his first recital in Panama that another had to be arranged.

The sixty-third Worcester Music Festival will be held in Mechanics Hall from October 3 to 7, inclusive.

Leopold Godowsky is giving twenty concerts in Mexico.

Max Rosen is concertizing in Christiania, Norway, and will return to England in the fall.

Guy Maier will give four of his concerts for young people in Cleveland next season.

Ernest Schelling will be soloist with the Minneapolis, Chicago and St. Louis orchestras.

The Regnec vocal studios will reopen in New York on September 8.

The People's Choral Union of New York will celebrate its thirtieth anniversary by giving a dinner in honor of its founder, Frank Damrosch.

Charles W. Clark says a voice becomes of little importance without what is known as temperament.

Three programs will be given daily at the National American Festival at Buffalo, October 3 to 8.

Arthur Hackett will be guest soloist at the Capitol Theater for the week of September 11.

Reinald Werrenrath has found that American audiences want primarily songs in English.

Work is about to begin on the new Municipal Auditorium in Birmingham, Ala.

The Berkshire Chamber Music Festival will take place September 29 to October 1.

In two years Anna Roselle rose from singing at motion picture theaters to an engagement at the Metropolitan.

Leon Rains will teach dramatic singing at the Institute of Musical Art.

The Capitol is the first theater in New York to recruit a new orchestra outside the membership of the Musical Mutual Protective Union.

Over 3,000 persons attended the requiem mass arranged by the Italian Musical League in memory of Caruso.

William J. Guard, of the Metropolitan, was booked to sail from Genoa on September 4.

Edwin Franko Goldman received a bronze wreath and other gifts at the last of the Columbia concerts.

Rehearsals have begun in New Zealand for an early production of Edgar Stillman Kelley's "Pilgrim's Progress."

Lucien Muratore and Lina Cavalieri are spending their vacation at Exe, France.

Mischa Elman was awarded a Jiji Shimpo medal.

G. N.

THRONG OF 10,000 HONORS CARUSO ON BOSTON COMMON

Raymond Havens as the Ancient Mariner—Singers Engaged for English Opera

Boston, Mass., September 4, 1921.—A huge crowd, conservatively estimated at 10,000 people, gathered at the Parkman bandstand on Boston Common last Sunday afternoon in honor of the late Enrico Caruso. Former Mayor Curley made his first bid for the Italian vote in the coming mayoralty election with an eloquent eulogy. A specially arranged concert program included phonographic reproductions of Caruso's voice and selections by Gallo's band. The band played Chopin's Funeral March and several compositions that were favorites of the late tenor. During the playing of the talking-machine records the crowd stood with bared heads. The event was arranged by a Caruso commemoration committee.

RAYMOND HAVENS OUTDOES ANCIENT MARINER.

When the ill-fated "Pocahontas" of the U. S. Mail Line from New York to Naples took 44 days to cross the ocean recently, she numbered Raymond Havens, the pianist, among her passengers. Before the ship reached Naples eleven of the crew had been put in irons, three engineers were insane and one passenger poisoned. These facts are contained in an interesting letter which has just been received from Mr. Havens.

"We left New York, May 21, with an entirely new crew, owing to the engineers' strike," writes the pianist. "One of the passengers before embarking heard a loiterer remark, 'She's fixed so she'll never sail,' and for a time the prediction seemed true. Only a few hours out of New York the Pocahontas developed boiler trouble and was in distress for several days. She finally limped into Boston, where, after a week's repairs, she set sail again. A couple of days out the fresh water tanks were salted, the engine room flooded, the ship began to list dangerously, quantities of food were secretly thrown overboard in the night, and the ship was altogether in such a state that if the engines had stopped the boat would have sunk."

"The ship was eventually forced to stop at the Azores where she remained six days for repairs. At this time seven of the crew were in irons. Shortly after leaving the Azores, a plot to burn the vessel was discovered and more men were put in irons. Before the ship finally arrived at Naples one member of the crew was poisoned, three of the engineers went mad, and another committed suicide."

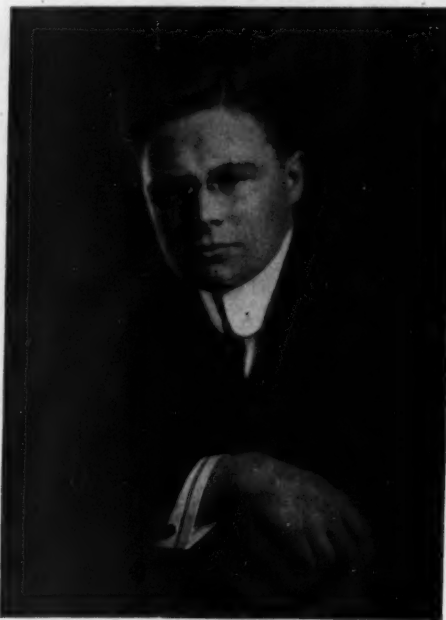
Manifestly, the well known ancient mariner had nothing on Mr. Havens. But the latter's troubles as a traveller are over for the time being. He tells of "a glorious trip through Italy, the artists' paradise" and of an eventful stay

"The Truth about the
CHAMBER MUSIC ART SOCIETY
in next week's issue."

in Paris. Mr. Havens sails from Cherbourg for New York on September 16, via the S. S. Finland, and will begin a concert tour about the middle of October.

PRINCIPALS ENGAGED FOR BOSTON ENGLISH OPERA.

The Boston Society of Singers, Edward M. Beck, director, which is to give a season of opera in English at the Arlington Theater beginning October 10, has already



RAYMOND HAVENS,
Pianist.

engaged part of its personnel. The singers who have signified their intention of joining this company are Helena Merrill and Elizabeth Amsden, sopranos; Stella DeMette and Elva Boyden, contraltos; Rulon Robinson, Norman Arnold and Ernest Davis, tenors; Stanley Deacon and Robert Henry, baritones; Edward F. Orchard and Lester Luther, basses. The stage director will be Philip Fein.

J. C.

Hempel Attacked by Stinnes's Paper

The Deutsche Allgemeine Zeitung, the organ of Hugo Stinnes, Germany's industrial leader—according to news dispatches from Berlin—made an unwarranted attack on Frieda Hempel a few days ago. It published a notice of her arrival in Berlin and then, receiving protesting letters from many readers, printed the following:

"As a result of a terrible oversight a notice of Frieda Hempel's arrival at the Adlon found admission to our paper. This notice justly provoked ill will on the part of our readers, for people still remember well the news reports in the early years of the war regarding Hempel's conduct in America. In New York, on a public stage, she was said to have paid excessive, lavish homage to the French flag, thereby most crudely violating her national duty."

"To be sure, Frau Hempel has occasionally denied these charges, but the facts were never made clear by the denials. Until the matter has been fully cleared up, it is well that Frau Hempel transfers her field of activity abroad—naturally, as conditions today make it appear imperative to us that no new occasion be given for awakening passionate excitement."

The incident referred to was the kissing of the French flag, which she was called upon to do as part of the action in the revival of "The Daughter of the Regiment" at the Metropolitan. It is thought that there are likely to be disturbances if Miss Hempel persists in her intention to give concerts in Berlin.

Music Notes from Tokyo, Japan

Tokyo, Japan, July 30, 1921.—Mischa Elman and Arthur Lesser, his accompanist, arrived in Yokohama on July 29 from Hongkong on his way back to America. Mr. Yama-

MISCHA ELMAN

arriving at the dock to
board the boat, sailing
from Yokohama, Japan,
July 30.



MR. ELMAN (RIGHT)
AND MR. YAMA-
MOTO,
manager of the Imperial
Theater of Tokyo.
(Photos by Senow & Co.)

moto, of the Imperial Theater, invited Mr. Elman, together with Mr. Lesser, Mr. and Mrs. Strok and Kojiro Senow, to have tea at the Tanakaya, Tsukiji, Tokyo, on that evening. Today (July 30) Mr. Elman sailed for America on the S. S. Empress of Asia, and his last words were that he would return to Japan.

Mme. Schumann-Heink will not come to Tokyo to appear in concert at the Imperial Theater in September, for she sailed from Manila for America on July 24, via Honolulu.

The Russian Grand Opera Company will visit Tokyo in September and perform twelve operas at the Imperial Theater.

K. S.

Danise in New York Recital

Giuseppe Danise, leading baritone of the Metropolitan Opera Company, who has been singing this summer in Havana, Cuba, and with the Bracale Opera Company in Lima, Peru, returned to New York City on the St. Anna, of the Grace Line, on August 29. Before the opening of the opera season Mr. Danise is to make a concert tour, and will be heard in his first New York recital on Columbus Day, October 12, at the town Hall.

A Story with a Moral

On Jan. 23, 1921

CHARLOTTE PEEGÉ,

contralto, made her first appearance as soloist with the HANDEL AND HAYDN SOCIETY of BOSTON

She has been RE-ENGAGED by that Society for two PERFORMANCES of "The Messiah," on Dec. 18-19, 1921.

Significant, isn't it?

Excl. Dir. WALTER ANDERSON, 62 W. 45 St., New York

"Three
Centuries
of
American
Song"

Olive NEVIN
Harold MILLIGAN

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GUSTAVE L. BECKER

with his daughter Valeska, and his sons, Vivian V. and Quentin R., at Warren, Conn., in which charming locality Mr. Becker is making arrangements to hold his summer classes next year.

Grace Bradley Receives Ovation at Rutland

Sponsored by Rutland's leading society, Grace Bradley gave a joint recital in Rutland, Vt., on August 25, assisted by Paul Eisler, Metropolitan conductor, and C. Leonard Lewis, baritone. Miss Bradley's rendition of "The Cry of Rachel" was acclaimed with vociferous cheering and stamping of feet, and she was accorded one of the greatest ovations of any singer that has appeared in the city of Rutland. What the critics said:

Grace Bradley, one of the younger artists from the Metropolitan Opera Company, made her first appearance in the city. She is the possessor of a magnificent contralto voice of extraordinary range and beautiful quality, with much dramatic fire supplemented by a charming personal appearance. Her diction is unusually fine. Her first number last night, "The Cry of Rachel," was sung with all the needed fervor and the dramatic instinct, her rich full tones bringing out very beautifully the nature of the music. The aria from "Samson et Dalila" ("Mon Coeur a ta Voix") was a masterpiece of lyric vocalization, and showed immediately the versatility of this eminent young artist. Her group of English songs had all the charm and vivacity imaginable and proved her an ideal singer of songs. Every number was encored, and the audience was most enthusiastic.—Rutland Daily Herald, August 26, 1921.

Cannes Concerts

Weekly musicales at the hall of the League for the Larger Life on West 72nd Street, New York, are being given under the direction of Lelia Hearne Cannes, Mme. Bettenetti, the soprano, appearing at the one of August 18. Mme. Cannes was the piano soloist, playing a Rubinstein barcarolle and Chopin scherzo, receiving big applause. This was the ninety-ninth concert she has arranged, and a principle with her is to pay all artists; she hopes that the Women's Philharmonic Society, of which she is president, will adopt this stand. She says: "Any music worth hearing, is worth paying for." Mme. Cannes spent the summer in the Catskills, and has resumed her customary activity, which covers wide range in the musical world.

Ornstein's Pig

"Pigs is pigs" has become an almost time-honored saying. It will be replaced by "Pigs is pets" if the example of Leo Ornstein, the pianist-composer, is followed. "Cicero" is the latest acquisition of the Ornstein household at the composer's summer home near North Conway, N. H. "Cicero" is a young but, according to all accounts, unusually gifted and accomplished porker. Unlike other members of his species, "Cicero" does not squeal unmusically, but makes known his wants, likes and dislikes in a softly modulated baritone grunt. Animals, however, are not the only hobby of this composer. He also is an enthusiastic lover of all sports and a tennis player of more than usual skill.

Bachaus to Open Season on October 28

Wilhelm Bachaus, the eminent pianist, who is now playing in South America, has just written his managers, the Wolfsohn Musical Bureau, that he expects to sail from Buenos Aires for the United States the middle of September, so as to arrive here in time to commence his third American tour with the Chicago Orchestra in Chicago on October 28 and 29. On August 5, Mr. Bachaus gave his seventeenth piano recital in the city of Buenos Aires.

Charles Cooper in Recital at Deal Beach

A highly interesting recital was given on August 25 at the Lock Arbor Hotel, Deal Beach, by Charles Cooper, the American pianist, assisted by Miss Warwick, soprano. Several of the Ampico recordings were performed in addition to the regular program and were received with much enthusiasm. Miss Warwick's lovely soprano voice was most warmly applauded. Sigmund Spaeth delivered an interesting address on "Old Tunes for New."

Julia Huggins in New York

Julia Huggins, who is well known in Washington, D. C., as an accompanist of more than usual excellence, has been spending the summer at Sportwood, N. J., a lovely spot near the Delaware Water Gap. There she has been doing some coaching and incidentally having a thoroughly enjoyable time. Miss Huggins will return to New York about the middle of September and indications point to a busy season.

Samoiloff Recommends Buffalo Girl

Helen L. Miller, a young Buffalo musician, who has been for two years assistant in the studio of L. S. Samoiloff, the New York vocal instructor, has returned to her home, where she will teach during the coming season.

Mr. Samoiloff says, "I can highly recommend Miss Miller. She is a graduate of my course for teachers and has been my able assistant for two years. She is an ex-



HELEN L. MILLER.

cellent musician and singer, and a competent teacher of the Bel Canto method."

Miss Miller will hold her classes in Buffalo, beginning September 15.

Moncrieff to Sing with St. Louis Orchestra

One of the forthcoming engagements booked for Alice Moncrieff is that with the St. Louis Symphony Orchestra in December. She was one of the soloists at the Managers' Association dinner in Chicago, and her fine singing on that occasion won her much praise.

Elman Sued for \$2,500

Mischa Elman, violinist, is defendant in a suit for \$2,500 begun September 1 in the Supreme Court through Edward

RACHEL
ALLABACH
COLORATURA SOPRANO
Toledo, Ohio

B. Levy, attorney for Wilbur Arthur McDaniel and Lester E. Harris, partners trading as the Dallas Band and Orchestra Concert Association. A summons only has been served and details as to the cause of the action are withheld pending the service and filing of the complaint.

Ivor Novello Coming to America

Ivor Novello, the young English composer of "Keep the Home Fires Burning" and numerous musical comedies, will come to America in October to remain some time. During his stay in this country, one or two of his most recent plays will be produced here. Mr. Novello is the son of Mme. Clara Novello Davies, the well known authority on voice.



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Frederick Donaghey Returns to Chicago to Live—Granadia-Fisher Opens New Management Office—Klibansky Passes Through the Windy City

Chicago, September 5, 1921.—An announcement that will cause great interest all over the country is one emanating from the office of Arthur and Harry Culbertson, national managers, to the effect that they have secured the management of Lyon & Healy Hall in Chicago. That hall, beautifully situated on Jackson boulevard, has many advantages. Its capacity, which is limited to 200 seats, its low rental, its splendid acoustics, and its ventilation should make it paramount for young musicians as well as for debuts, as newcomers in Chicago cannot expect to draw big houses, and they will find in Lyon & Healy Hall a superb auditorium for their wants. The box office adjacent to the hall will be constantly open from morning till night; thus, some one being always in attendance, purchasers of tickets can be accommodated, and, as politeness is the keynote of the management as well as of every one connected with Lyon & Healy, the artists may be assured that the front of the house will be taken care of in such a way as to make every one happy. This office of the MUSICAL COURIER recommends this hall, without reserve. The success of the Culbertsons in the national field warrants their entering the local management, where no doubt they will meet with the approval of the public as well as of the artists.

EUGENE CHRISTY FEATURING WITMARK'S SONGS.

Eugene Christy, tenor, was featured soloist at the Terrace Gardens week of August 29, where he has enjoyed pronounced success. He featured Ernest Ball's latest ballad "I'll Forget You," the same composer's "Little Crumbs of Happiness," and Arthur Penn's "Sunrise and You."

GRANADIA-FISHER IN CHICAGO.

The Granadia-Fisher management opened an office recently in this city. Among the artists that will be booked by that bureau are Charlotte Silverson Foreman, pianist; Eva Gordon Horadesky and Lucille Wynkoop. Several other artists are now being sought by the management, and when the negotiations have been completely settled their names will be added to the list. The new bureau has the best wishes of this office.

THE KNUPFERS ON WAY HOME.

Walter Knupfer and his family sent the following postcard to the MUSICAL COURIER offices, dated Pontresina, August 13. "We are starting on our trip home. Had a wonderful time all the way through. The Engadine seems to be a favorite refuge for celebrities such as myself (?), Bloomfield-Zeissler, Frieda Hempel, Samarooff, Stokowski,

Gabrilowitsch, Moritz Rosenthal and others. Hope you had a pleasant summer. Sincere regards, Knupfer family."

CIVIC ORCHESTRA EXAMINATIONS IN SEPTEMBER.

Examinations for entrance into the Civic Orchestra of Chicago (for the development of orchestral players), Frederick Stock, director, will be held early in September. Application blanks may be had at the office of the Civic Music Association, 637 Fine Arts Building.

FREDERICK DONAGHEY RETURNS TO CHICAGO.

Mr. and Mrs. Frederick Donaghey have returned to Chicago and will make their home at the Auditorium Hotel. Mr. Donaghey, it will be well remembered, was for several years critic on the Chicago Tribune, later joining the forces of the Wolfsohn Bureau as their London, England, representative. Mr. Donaghey, who is considered one of the best writers in this country, will reenter the musical field here in various capacities. Mr. and Mrs. Donaghey will again be seen nightly at the Auditorium Theater, where for a year their absence was keenly felt by their innumerable friends in this city.

SERGEI KLIBANSKY IN CHICAGO.

Sergei Klibansky, the New York vocal teacher, was one of the visitors at this office this week. Mr. Klibansky was on his way back to New York from Seattle, Wash., where he had conducted a master class in voice at the Cornish School of Music. So enthusiastic was Miss Cornish over his work that she proposed to him a life contract, a high compliment, which, however, this writer well understands, as, though knowing Mr. Klibansky up to date solely by reputation, he was won over to him inside of a minute. Happy indeed are teachers who have, besides talent, the power of magnetism, as they establish at once a current of confidence between themselves and pupils. Mr. Klibansky is probably one of those teachers, and fortunate indeed are New York and Seattle to harbor him in their midst.

BUSH CONSERVATORY PUBLICITY.

The attractive catalog of the Bush Conservatory, issued the late part of July, has been supplemented by a series of smaller booklets dealing with the special departments of this progressive institution. The latest to come from the press is devoted to the departments of expression, acting, dancing and modern languages. It is an attractively gotten-up brochure, which gives detailed information on the various courses. Special courses are announced in the new department of acting under the direction of Lester Luther, formerly associate director of the Chicago Little Theater with Maurice Browne, as well as the modern work in expression by Mae Julia Riley and the class in dancing under Cora Spicer Neal. Other booklets issued by the Conservatory deal with the master school, founded by Charles S. Peterson, and the conservatory dormitories, which are both unique and popular features of this progressive institution.

The master school, which has been announced in these columns in previous issues, has met a widespread response. Applications have been received from all parts of the United States, and the fine type of musicianship shown by the candidates has been most gratifying. The final examinations for the appointments will be held the week of September 19 to 24, but preliminary hearings are held previously by appointment.

The student dormitories are as always very popular with non-resident students of the institution. The reservations are coming in very fast these days, and from present indications, all the rooms in both the men's and the women's buildings will be taken.

AMERICAN CONSERVATORY NOTES.

The new engagements for the faculty of the American Conservatory of the coming season are: Noble Cain, Philip Warner, Preston Graves, Robert Scanland, piano; Hans

Münzer and Henry Sopkin, violin. Arrangements have been made by the American Conservatory with the civic orchestra of Chicago, whereby advanced students may obtain free training in orchestral ensemble and routine under Frederick Stock and the assistant conductors.

ADDISON BRISCOE BACK HOME.

Addison Briscoe, again in good health, has returned to Chicago and will resume his duties as teacher of piano at the Metropolitan Conservatory.

KINSEY VACATIONING.

A post card was received recently from Carl D. Kinsey dated Yellowstone Park, August 22, and which read as follows: "Mrs. Kinsey and I will finish beautiful Yellowstone this Wednesday and leave for Portland, Seattle, Victoria, Vancouver, Glacier, Lake Louise, etc. We will return September 5. Greetings to both of you."

RENE DEVRIES.

The Rapid Rise of Anne Roselle

Anne Roselle is one of those artists who have been so fortunate as to shoot up very quickly. Two years ago she was singing occasionally at Hugo Riesenfeld's big moving picture theaters, the Rialto and Rivoli; today she is about to start her second season as a member of the Metropolitan Opera Company. A half a dozen years ago that would have been unthinkable, but the war shattered all tradition; instead of thinking only of recruiting its principal artists from Europe, the Metropolitan management began to seek nearer home for exceptional voices and singers. It found Rosa Ponselle, the splendid dramatic soprano, in vaudeville; it found Jeanne Gordon, the contralto with a most exquisite voice, at the Rivoli; and at the same house it found Anne Roselle, although credit for her discovery must



© Mishkin, N. Y.

ANNE ROSELLE,
Soprano.

go to Antonio Scotti, since it was from the ranks of the Scotti company that she was recruited to the Metropolitan.

By birth Miss Roselle is a Hungarian. Her parents took her to Budapest, the Hungarian capital, as a young girl and she became the protégée of one of the most famous Hungarian actresses of that country. She studied dramatic art at a private school in Budapest when she was only thirteen and sang there in musical comedy while still working at school. At sixteen her education was finished and she came to America. Once in New York she began work at the studio of William Brady. Mr. Brady was very enthusiastic over the quality of her voice and predicted a career for her, a prediction which is being rapidly fulfilled.

Antonio Scotti chanced to hear her while she was singing at one of the moving picture houses, gave a special audition for her and engaged her for his tour in 1920. She made good with him, and on his recommendation Mr. Gatti-Casazza heard her and engaged her for the Metropolitan. She sang a number of small roles and was given an opportunity as Musetta in "La Bohème," winning decided approval of both public and press in this difficult role. The coming season she will be again at the famous opera house. Her time has been so much occupied in preparation for her work there that she has not yet gone in for concert work, but will do so another season.

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CLEVELAND INSTITUTE OF MUSIC TO BEGIN SECOND SEASON

Faculty, Headed by Ernest Bloch, a Notable One

Cleveland, Ohio, September 1, 1921.—Conducted upon the best modern methods, with a man of ability at its head, the Cleveland Institute of Music will reopen its doors on October 3 for a second season of assured success. The Cleveland school opened its doors last December. In less than a year its fame has spread over the whole country, and requests for information regarding the courses it offers have come from sixteen different states. Public spirited Cleveland citizens have guaranteed the financial support of the school through its formative period.

Ernest Bloch, composer, educator, and lecturer, has received his first great American opportunity in the city of Cleveland. During his residence in New York he was recognized as a musician of remarkable qualities. His compositions were played by the best orchestras and most eminent performers. In his lectures he gave expression to his advanced ideas on the subject of music education. Cleveland has furnished him a chance to give these ideas practical demonstration.

An executive director of long established success in the local managerial field has been secured in the person of Mrs. Franklin B. Sanders. A faculty consisting largely of well known local teachers that contains also several teachers of national reputation for master classes is working in complete sympathy, and with great enthusiasm, to develop the ideas of the musical director. All the elements are present for a school of extraordinary value both to its pupils and to the community in which it is placed.

Ernest Bloch is a man of great enthusiasm. His personal devotion to the uttermost truth in musical expression, his horror of mere absorption of "rules" from the textbook of the ages, his insistence upon individuality, his disgust for all imitative effort, stamp him as an instructor for developing musical talent of rare qualities. All classes for advanced study in theory and composition at the institute are conducted by Mr. Bloch. The under teachers in this department are his former students. Pupils who have worked under him in New York have followed him here.

The school is, however, complete in its courses for pupils of all ages, and to jump from the highest to the lowest round of the ladder there must be emphasized here the attention paid to the youngest pupils. Mr. Bloch reserves technical instruction for the child upon any instrument until he reaches eight years of age. Exception may be made for very gifted children, but at six years begins the training of the children in Dalcroze Eurythmics to develop the natural instinct for rhythm both musically and through bodily motion. There is thus gained mental stimulation and coordination of mental and spiritual powers.

The institute believes strongly in the superiority of class over private instruction. The great figures who tower above the horizon of music received their training almost without exception—in this way. Few American children have a good musical ear, largely because preliminary training has been lacking before the period of practice of instrumental technic begins. Dalcroze methods do much to overcome this difficulty. In charge of this department of the school is Jean Binet, graduate and instructor in the Geneva school of Jacques Dalcroze for four years.

A new acquisition in the piano department is Beryl Rubinstein. Others who share the department with him are Nathan Fryer and Emma Banks, exponents of the methods of Leschetizky from long association with the Vienna master, and a group of local teachers of large following.

André de Ribault, violinist, associated for two years with Eugene Ysaie in Cincinnati, will divide his time between the two Ohio cities, conducting master classes at the Cleveland Institute. Hubert Linscott, of New York, will assume charge of the vocal department in the same way. His recent experience at the McPhail Summer School in Minneapolis has tempted several of his Minnesota pupils to follow him to Cleveland. Linscott was a student for six years with Frank King Clark in Paris.

For the organ there is Edwin Arthur Kraft, brilliant

concert organist, also choir director and organist at Trinity Cathedral.

Orchestral instruments are taught by members of the Cleveland Orchestra. Louis Edlin, concertmaster; Carlton Cooley, violin; Victor de Gomez, first cellist; Sepp Moscher, harpist, and Wyert A. Moor, first flutist, are all members of the institute faculty.

The institute insists upon chorus singing for pupils studying every instrument. It makes a strong point of ensemble playing, and skilled instructors for this type of performance have been secured.

An arrangement between the Cleveland Chamber Music Society and the institute allows students of the institute free admission at the five concerts of the season given by such organizations as the Finczaley Quartet, London String Quartet, Letz Quartet and Cleveland String Quartet. They receive invitations to recitals of music for young people by Guy Maier. They are given special rates for purchase of tickets to symphony concerts by the Cleveland Orchestra, and by the courtesy of Nikolai Sokoloff, conductor of the orchestra, serious students of composition in the institute are permitted to attend orchestra rehearsals. Cleveland was ripe for the establishment of a great music school. No element is lacking for its complete success. Its future is already assured. S. S.

Illingworth Booked Heavily

Since Nelson Illingworth's big success in New York last season, when he gave no less than three recitals, his fame has spread rapidly and there is now a big demand for him throughout the country. That he should have been so talked of far and wide is small wonder, for his is an art that lingers long in the memory. His unique and vivid treatment of the too seldom heard master songs, sung always in impeccable English, brings to his hearers something very real. As Pierre Key so aptly put it: "He gives them something to take home with them after his recital is over." The Wolfsohn Bureau reports that he will open an extensive season's program at Harrisburg, Pa., the middle of October. He will give his first New York recital of next season on October 20, and open a tour of the Middle West at Chicago on October 23.

Godowsky Scores in Mexico City

Leopold Godowsky appeared for the first time in Mexico City on August 2, achieving such a tremendous success that crowds followed him from the concert hall to his hotel after the concert shouting "Bravo!" Enthusiasm for the great pianist reached such a pitch that five more recitals were given in Mexico City alone and Mr. Godowsky was prevailed upon to make a tour of twenty concerts, his original contract having called for only six. He will be heard in a number of cities in Mexico, among them are Guadalajara, Puebla, Monterey, San Luis Potosi, Merida and Tarreon.

Herma Menth Plays Liszt Concerto

Herma Menth, pianist, was scheduled to play the Liszt E flat concerto at the Lexington Opera House last Sunday afternoon, September 4, with an orchestra of 258 men under the baton of Arnold Volpe.

Levitzi Goes to New Zealand

Mischa Levitzki, having completed the Australian tour originally arranged, will open his New Zealand season in Auckland on September 19. Judging from his triumphs in



LEVITZKI PARTY ARRIVING IN MELBOURNE.

Left to right: John H. Tait (J. & N. Tait), Claude Kingston, publicity manager of the Levitzki tour; Daniel Mayer, Max Levitzki, Frank Tait and Mischa Levitzki.

Sydney and Melbourne it is expected that he will give at least fourteen recitals in New Zealand, after which he will return to Melbourne and Sydney for three farewell appearances in each city. The tour will wind up in Perth, after which he will sail for Egypt. He plans to spend the greater part of the coming winter there and in Italy and will not return to America until the summer of 1922.

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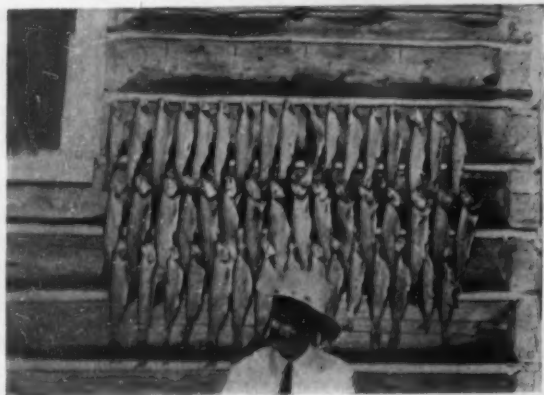
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CECIL ARDEN SITS FOR PORTRAIT.

The finished portrait of Cecil Arden made by Campbell Phillips, who is the husband of Martha Phillips, the Swedish coloratura soprano. Mr. Phillips' works are hung in many of the leading galleries of America and his paintings of McAdoo, Carter Glass, the late Dr. Baruch and others are among the finest examples of portraiture.



AUGUSTA COTFLOW WITH TWO TALENTED PUPILS.

who spent their vacation with her on the farm in Marlboro, N. H. The one to the right of Miss Cottlow is Dora Cooperman and the other Jennie Hawley. Both of them seem to be happy in their pleasant surroundings.



MYRNA SHARLOW.

soprano, formerly of the Chicago Opera Company, who is spending the summer in Capri, Italy, where she was recently married. Miss Sharlow will possibly remain in Italy to appear in opera next season.



VASA PRIHODA AT LIGURE, ITALY.

The violinist finds relaxation in horseback riding after a strenuous concert tour in the leading cities of Italy. He will return to America early in October for his second tour here. (© Underwood & Underwood.)



RUTH LLOYD KINNEY.

who has been appearing as soloist at Willow Grove Park with much success, finding among the most favored of her selections "Starlight Love," "Smilin' Through," "Sunrise and You" and "I Would Weave a Song For You," all sung during the same week. (Photo by H. Zamsky.)



LEON RAINS.

who will reopen his New York studios on September 15. The accompanying photograph is of Mr. Rains in the role of Mephistopheles.



ANNA CASE ON VACATION.

Anna Case, popular soprano, has been spending her summer at Great River, Long Island. One photo shows her with her two dogs, Boris Godunoff and his son; in the other she appears to be afraid her feet will be sunburned. (Photos © Underwood & Underwood.)





THE HAYWOOD NORMAL CLASS.
Frederick Haywood with his Universal Song Normal Class, whose bill of fare was composed of "hard work," "week-end pleasure trips," and "soft drinks." Here we have everything but the "hard work."

FLORENCE MACBETH
scattering the lawn in front of her cottage at Highland Park, near Chicago, where she lives while singing at Ravinia Park. The second photo shows her picking raspberries in her own garden.



RACHEL ALLABACH,

who achieved much favor when she appeared in a concert in Pittsfield, Mass., on August 29. The Berkshire Evening Eagle, in commenting upon the singing of the talented young coloratura, who is an artist-pupil of M. E. Florio, said in part: "It is quite remarkable that a girl of nineteen should find herself already on the top-most pinnacle of public favor with a still more wonderful future surely hers. An admirable mastery of technic in her possession, combined with a voice of exquisite quality, sweetness and flexibility, a range that gives new meaning to distance, and a personality that is as charming as it is irresistible. We shall hear much of Miss Allabach in the years to come, much that will make us happy that, in one of her earliest triumphs, Pittsfield was privileged to meet and welcome her."



VIRGINIE MAURET—DANCER,

who will start a long tour under the exclusive management of the Music League of America in the early fall. Her debut at Carnegie Hall last season won for her the best of criticisms from the New York press and public alike. (Photo © Elzin, N. Y.)



ERIKA MORINI.

The young violinist has been summering at Semmering in the Austrian Tyrol. The "boy" is her sister, Stella. Erika will return here in September for an extensive tour.



ADELAIDE GESCHEIDT PREPARES FOR BUSY SEASON.

The well known New York vocal teacher has returned to town after a vacation of six "wonderful weeks" spent in the West, where she enjoyed the many natural beauties of that section of the country. Refreshed and with plenty of renewed energy, Miss Gescheidt reopened her studios in Carnegie Hall on September 6 and according to present indications, she will have one of the busiest seasons of her career—which is saying a great deal. (Left) Seated on the edge of a precipice over 6,000 feet high at Grand Canyon of Arizona and (right) before "Angel Terrace"—mammoth hot springs at Yellowstone Park.



GETTING IN THE HARROLD HAY.

Orville Harrold, the Metropolitan tenor (left) and his father "pitch up" to Etienne, on top the load, the crop of hay on the Harrold estate at West Norwalk, Conn. The other photo shows the house, with its big sleeping porch.



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MUSIC AND PUBLIC EDUCATION

(Continued from page 7.)

Tenors in high school have G as high note, and E flat as low note in exercises.

No other exercises will ever be necessary during the vocal life of the singer, and boys should be encouraged to note their own improvement and make these simple exercises daily habit.

Exercises on manufactured syllables, staccato attacks produced by spasms of the diaphragm, "running the scale" with great rapidity with various vowels, and distressing octave leaps upward with "messa di voce" have no proper place in voice training for children of any age.

William Simmons Scores at Festival

William Simmons, the well known baritone, won another success at the Asheville, N. C., Festival as Valentine in Gounod's "Faust" with the Philadelphia Festival Orchestra. According to the Asheville Citizen:

Mr. Simmons was called from New York to sing the role at short notice. His aria which is addressed to the portrait of his sister is one that is seldom well sung and he proved to be an exception. His work calls for the use of superlatives. The aria was delivered with a pure bel canto, with voice beautiful in quality. It is to be regretted that the part afforded him so small an opportunity to be heard.

"A newcomer who gave an excellent account of himself in trying circumstances is William Simmons. . . . His is the sort of singing which appeals to the discriminating



WILLIAM SIMMONS,
the baritone, and a few friends out for a sail.

listener." The foregoing constitutes in part the opinion of Pierre V. R. Key, who reviewed the performance for the Asheville Times. Mr. Simmons has been compelled to remain in town most of the summer in order to fill engagements here, one of his recent appearances being at Rock Hill, where he repeated his success of last season. He also has been busy making records for the Pathé Phonograph Company.

Endorses Braggiotti's Views

Walter Bogert, the New York singer and vocal teacher, sends the following interesting letter:

New York, September 1, 1921.

The Editor, Musical Courier:

On my return from Europe the other day, I was greatly pleased to read, in the Boston notes published in your issue of June 30, a most interesting interview with Maestro Isidore Braggiotti. The experiences of the celebrated Florentine singing master, since coming to our shores, correspond so exactly to what I have noticed in my years of teaching, that I desire to express my approval and to call to the attention of my colleagues among the native teachers and singers, the following words of Signor Braggiotti: "Since I have been in America dozens and dozens of vocal students and singers have been to me for advice, many of them having studied singing in this country from five to twelve years, and are yet unable to receive an engagement from any of the 'impresarios' or managers of first class opera companies or concert companies operating in America. Among these various singers I have heard some perfectly superb voices, accompanied by enormous talent and great musicianship, musical taste and style. What did I find was 'out' or wanting in their voices? First of all, in all cases, a complete absence of knowledge of the 'head voice.' None of them could sing me a good, free, natural and correctly placed head tone. Secondly, in nearly all cases the voices were not 'sostenuto'—they did not 'flow,' but the emissions were jerky, with bad attacks, short breath and an unavoidable dwindling away of the tone on the end of every phrase. Thirdly, few voices had carrying power or were 'out in the room'.

"These are the three most important assets that are needed for every voice that intends to succeed in a singer. Without these assets there is no use for any singer to continue to believe that he or she will ever take a place among the accepted singers of the day."

For myself, I should like to add that my teaching indicates that the above faults can in every case be overcome if the pupil will cultivate patience and learn how to use correctly the 'mezza voce', which Mme. Tetrazzini has called the 'salvation of the voice'. Undue haste, the desire for quick results, and the craze for unrestrained, loud singing—these are a few of the greatest foes of really artistic work.

Yours sincerely,
(Signed) WALTER L. BOGERT.

Sol Marcossan Returning to Cleveland

Sol Marcossan, the sterling violinist of Cleveland, Ohio, has just completed another successful season at Chautauqua, N. Y., both as pedagogue and artist. During the summer he conducted a large class there, was heard in four recitals, and scored twice as soloist with the New York Symphony Orchestra. After a short motor trip Mr. Marcossan will return to Cleveland and reopen the Mar-

cosson Music School about September 15. He will continue holding a violin class at Ashtabula and at Lake Erie College, Painesville. He also will give chamber music concerts with his Philharmonic Quartet, and there will be many violin recitals in Cleveland and its environs.

Columbia University Concerts

THIRTY-EIGHTH CONCERT, AUGUST 29, 1921.

On Monday evening, August 29, Edwin Franko Goldman and his excellent band started the final week's concerts for this season on the Green at Columbia University. As expected, a very large audience attended.

The program was made up exclusively of request numbers, comprising march "Emperor," Komzak; overture "Ruy Blas," Mendelssohn; air, Bach; excerpts from "Carmen," Bizet; overture "Poet and Peasant"; air from "The Trompeter of Saeckingen" (for cornet and euphonium), Nessler; barcarolle from "Tales of Hoffman," Offenbach, and "The Evolution of Dixie," Lake, and was thoroughly enjoyed by all. In addition Mr. Goldman was obliged to give a number of encores (also by request), consisting of his own compositions which have become very popular.

THIRTY-NINTH CONCERT, AUGUST 30.

The grand opera program on Tuesday evening, August 30, attracted another unusually large audience.

The program was made up of the grand march "Queen of Sheba," Gounod; overture "Oberon," Weber; intermezzo from "Il Pagliacci," Leoncavallo; intermezzo from "Cavalleria Rusticana," Mascagni (which had to be repeated); reminiscences from "Tannhäuser," Wagner; excerpts from "Il Trovatore," Verdi; contralto solo, aria "Oh Don Fatale" from "Don Carlos," Verdi, beautifully sung by Frieda Klink; as was also her encore, "My Laddie," meditation from "Thais," Massenet; and excerpts from "Faust," Gounod. Not at any previous concert did the audience show such pronounced enthusiasm. Although an exclusive opera concert, the encores; all request numbers, comprised "Rondo D'Amour," Westerhout; "Oriental Dance," Herbert, as well as Goldman's popular "Star of the Evening," waltz, and "Columbia March."

FORTIETH CONCERT, AUGUST 31.

On August 31 the program was devoted exclusively to request numbers, and much enthusiasm was displayed on the part of the audience throughout the evening. There was the impressive "March Solenne," by Tchaikowsky; Rubinstein's beautiful "Kammenoi Ostrow"; the popular "Blue Danube Waltz" of Strauss; familiar Irish airs by Daniel Godfrey; Handel's "Largo," the procession of the knights of the Holy Grail from "Parsifal," Wagner; and an overture by Henry Litoff. Ernest S. Williams was the soloist, playing the "Inflammatus" from "Stabat Mater," and responding to two encores.

FORTY-FIRST CONCERT, SEPTEMBER 1.

At the forty-first concert on Thursday evening, September 1, another request program was given, comprising the "Wedding March" from "A Midsummernight's Dream," Mendelssohn; overture "Rienzi," Wagner; "Ave Maria," Bach-Gounod; excerpts from "Aida," Verdi; Goldman's "Star of the Evening," waltz, and "The President," march; sextet from "Lucia di Lammermoor," Donizetti, and "American Fantasie," Herbert.

George Barrère, who was an interested auditor, was invited by Mr. Goldman to conduct the sextet from "Lucia di Lammermoor," his fine work winning the approval of the large and enthusiastic audience.

Helen Stover again charmed her hearers by the excellence of her singing, her program number being "Ritorno Vincitor" from "Aida," to which she added two encores. Encores given by the band were "Gate City," march, Weldon; as well as Goldman's "Columbia," march, and "A Bit of Syncopation."

FORTY-SECOND CONCERT, SEPTEMBER 2.

The attendance at the forty-second and final concert of the season on Friday evening, September 2, far surpassed in numbers and enthusiasm any of the present season, and this despite the rain.

Another "Request" program was rendered by Mr. Goldman and his inimitable band, which contained numbers made popular by this organization.

Immediately after Part I, Mr. Goldman was presented with a huge laurel wreath (in bronze), a chest of silver, and a gold trimmed baton. The presentation speech was made by Dr. J. Gardner Smith. In response, Mr. Goldman thanked his many friends for their cooperation, especially the members of the band, ushers, secretary and others.

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REVIEWS AND NEW MUSIC

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PIONEER AMERICAN COMPOSERS, (Songs) Edited and Augmented by Harold Vincent Milligan

A collection of seven songs by early American composers, of whom none of us knew much; they are Victor Pelissier, P. A. von Hagen, Timothy Swan, A. Reinagle, Raynor Taylor and Benjamin Carr, all of whom lived in Philadelphia, Boston, Northfield, Mass., and Baltimore. A somewhat similar volume of songs, by the pioneer Francis Hopkinson, was issued by Mr. Milligan some time ago, and their success led to his resurrection of these under consideration. He was much helped in his research by Oscar G. Sonneck (of Schirmer's), Mary Alden Thayer and Julius Mattfeldt, and the result is a collection of songs, much in the manner of Dr. Arne, John Bull, Purcell and even Haydn. Cox, Sheridan and Shakespeare are the author of three of the lyrics, the others being anonymous. The poems are "Return, O Love," "Monody," "The Soldier's Farewell," "I Have a Silent Sorrow," "Cupid and the Shepherd," "Willow, Willow" and "The Pride of Our Plains." They prove, in very truth, that the Americans of the XVIII century were not all musical barbarians, stifled by the hardships of pioneer life! They were unconscious plagiarists, no doubt; but so was Beethoven himself, whose early works reek of Haydn and Handel. Players of the French horn, pianists, music publishers, organists and cellists they were, and one of them (Benjamin Carr) was organist, pianist, ballad singer, concert manager, composer and publisher, all rolled into one! Timothy Swan was a hatter, a diffident personage, eccentric, a great reader and a late riser, poor, proud and indolent. Served him right! "Cupid and the Shepherd," by Taylor, has both French and English text, he was famous for his powers of improvisation. The little volume of thirty-five pages gives a clue to the taste of the American people, contemporaneous with George Washington's time. For high and low voice.

(Oliver Ditson Company, Boston, New York, Chicago, London)

"YOU" (Song)

By Frank H. Grey

Spontaneous and natural throughout, as are all of Grey's songs, this should be one of his best hits, for these points to merit certainly count. Thekla Hollingsworth Andrew wrote the verse, which compares the beloved's eyes to twin stars; the lips to red cherries; finally entreating her:

"Come be my very own,
This I entreat;
You are my pretty one,
You are my sweet."

Beginning playfully, "not too fast," there ensues real feeling in the music, the second stanza having a "counter-melody" in the accompaniment, with fervent expression in all the music, and a final climax, the piano ending loud, on a 6-5 chord. For high or low voice.

"YOU WALKED IN THE GARDEN" (Song)

By Heinrich Gebhard

A pretty song, musically throughout, however, with frequent points of "imitation" in the piano score. The poetic description of the beloved, walking in the garden, her dress loosely flowing, her hair unbound, is altogether alluring, and the music exactly appropriate. Animated later on, with refined feeling, well expressed, the song strikes home, ending on a chord based on the sixth of the scale. For high and medium voice.

"I SENT YOU ROSES RED AND WHITE"

(Song)

By R. Spaulding Stoughton

Frederick H. Martens writes much effective verse, and has done so in this love-song, the music taking but three printed pages, in swaying rhythm, almost a slow waltz, in fact. Stoughton's tunefulness is well known. The poet asks his love to wear a white rose to show refusal, a red rose to show acceptance. But when the time comes he fears to look at her to read his fate. "Alack! faint heart ne'er won fair lady! All this is echoed in the sweet, moving music, in which an altogether unusual modulation occurs on page 4, with return to the first melody. For high and medium voice.

(Carl Fischer, New York, Boston, Chicago)

"SIX WATER COLORS" (for Piano)

By Leo Ornstein

Marked "Opus 80," the set of six pieces, of twenty-one pages, shows Ornstein at his best—or worst, as you would. It may justly be claimed that this pianistic genius' works are about the extreme of futurist creations in the musical world. Utter disregard of established rules of harmony, their extreme difficulty, the masses of discords, plain and ugly, sets one to wondering if this really is music. However, some folks like their music high spiced, strong scented, and such will find in these pieces much to unravel. Stravinsky, recently hissed and applauded by the same audience in London, as reported by our Clarence Lucas; Karg-Elert and the other German moderns; the Italians who recently gave a concert in Paris with percussion instruments only, plain noise makers—all these seek to express the inexpressible, and succeed only in baffling musicians, and creating amazement, argument, and plain ill feeling between lifelong friends. There must, then, be "something in them" to produce such discussion, and one can find all one wants in this futurist school by perusing Ornstein in this set, or in his two songs, "Mother o' Mine" (Kipling) and "There Was a Jolly Miller Once," not to mention his two Oriental songs, "Tartar Lament" and "Gazel." If this interests, turn then to his Nine Miniatures, or to his "Poems of 1917," probably the most astonishing of Ornsteinian creations. Here

will be found contrast sufficient for anyone, for Ornstein can write straightaway melody as well as any modern composer. The "Water Colors" may be called a collection of sevenths and dissonances in every possible variety, 9-8 time, 5-8 time, show movements, sustained movements, waltz movement, and endings containing sounds never before gathered for two hands to play. Naming a few, the first piece ends F-C-A-D-E-C-F; the third with A flat-C-D flat-F-G-B-D; the fifth with F-A flat-C-E-G; the sixth with A-E-B flat-F. And for full measure he writes a complete measure filled with rests after this final chord. Why? But perhaps he writes it just to make us ask this question! Anyway, Carl Fischer's are to be felicitated on issuing the work so handsomely withal, with front cover in artistic colors or gray and blue blended.

"DANCE ESPAGNOLE" (for Violin)

By Granados-Thibaud

Jacques Thibaud shows his practiced hand in two transcriptions for violin of two works, one by the Spaniard Granados, who lost his life during the great war, being his "Spanish Dance," and "Minute Caprice," the latter by Rode, but not at hand. The dance is a perfect example of real Spanish music, with guitar effects, pizzicato on open and other strings, many passages in eighth notes alternating with the picked strings and bow playing. Then there is a bagpipe effect of some measures, a fantastic section of melodious contour, and return to the original rhythmic movement, ending with a snap. Not easy to play, comparable to the well known "Spanish Dances" by Sarasate. If the "Minute Caprice" is as interesting, we shall be happy to see it. Fingering, directions as to the pizzicato playing and detailed expression is all clearly marked, a picture of the thoughtful appearing Thibaud ornamenting the front cover.

Chauncey Parsons Sings in Pueblo

Pueblo, Colo., August 18, 1921.—Chauncey Parsons, tenor, assisted by Carolyn Berghelm, pianist, and Mary Reynolds Guerber, accompanist, gave an interesting program August 12 at the Macky Auditorium in Boulder. Mr. Parsons gave an aria from Puccini's "La Boheme" and songs by Rachmaninoff, Campbell-Tipton, Pearl Curran, Lehmann, Ronald, Ralph Cox, O'Hara, Nelson, Chuter, Treharne, McGill, Cadman, and Del Riego. Miss Berghelm contributed piano numbers by Chopin, Philipps, Litz, Godowsky, and Chabrier.

Six Versions of "The Old Road"

The success of John Prindle Scott's swinging march song, "The Old Road," has resulted in its being presented in six different forms. Issued originally for high and low solo voices, it met with immediate approval. Recently it has been arranged in choral form, for mixed voices, for four part men's voices and three part women's voices. The latest version is a Victor record sung by Merle Alcock, the popular contralto. The song is published by G. Schirmer, Inc.

De Horvath Receives Hungarian Music

Cecile De Horvath is the recipient of a valuable collection of Hungarian compositions sent to her by a leading publishing house of Budapest. The package of music was accompanied by a letter from the publisher urging her to make this music known to the American public. Owing to the insistent demands of her class of pupils, Mme. De Horvath has been teaching throughout the entire summer, and will be unable to take the vacation she had originally planned.

Class Forming in New York in Dunning System

Carrie Louise Dunning has just finished conducting a large and enthusiastic class in the Dunning System in Chicago, Ill. Her Normal Class in New York begins on September 20.

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Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.
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Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.
Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago, Ill., Chicago, August 1, 1922.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
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What Albert A. Stanley Thinks of Alcock

If Merle Alcock had hired a critic to write a eulogy of her art, she could hardly have received a more sincere and appreciative tribute than the following letter from Albert A. Stanley, musical director of the University School of Music at Ann Arbor, Mich. This communication was received after the contralto's appearance at the Evanston Festival last spring:

My dear Mrs. Alcock:
I am writing you to express my gratitude for your large share in making my last festival a "corker." Your singing will be long remembered by me and by the entire audience as well.
But my great enthusiasm for your compelling art was rendered to "fever heat" on listening to your singing in the Passion music. It is not a comforting thought when I reflect that I first heard the work in Leipzig in 1871, but it becomes such a thought when I reflect that I have never heard the alto solos then or since done with such a real reverential spirit as you displayed all through your work. Bach can be interpreted only by those who have absorbed him, and who realize that he was poetic as well as profound. His idioms are not those of the present day, but idioms are but the external dress of the emotional content. That you have penetrated to the inmost essence of his style is the highest praise I can render. Although I can never again have the pleasure of cooperating with you, I shall never lose an opportunity of hearing you. Hoping that such opportunities will be many, I am,
Faithfully yours,
(Signed) ALBERT A. STANLEY.

The foregoing is but a sample of the praise constantly bestowed on Merle Alcock by connoisseurs of music throughout the country. One of the contralto's most notable successes of the past season was her appearance with the Philadelphia Orchestra under Stokowski, when she sang the alto solo in the difficult second symphony of Mahler. The critic of the Evening Public Ledger, writing of her performance, said:

Of the finest possible musicianship was the opening vocal number the contralto solo, "Thou Red, Red Rose," in the fourth movement. The movement is very short but solemn, and is in the manner of a chorale, consisting only of a contralto solo. Mrs. Alcock sang the Bach-like number in exquisite taste and with a beautiful



Photo by Charlotte Fairchild

MERLE ALCOCK,
Contralto.

quality of voice, her work here being one of the high points of the entire performance, and one of the most consummate pieces of vocal artistry that has ever been heard in Philadelphia.

Out of a total of fifty engagements last season, five were with the San Antonio, Chicago, Boston, New York and Philadelphia symphony orchestras, and five in the famous music festivals of Worcester, Ann Arbor, Bethlehem, Wooster (Ohio), Evanston, and Norfolk, Conn.

Marguerite Kussner Pupil Scores

Jenny Teiko, pianist, an artist pupil of Marguerite Kussner, appeared as soloist at the concert given by The Music Temple of America, Inc., on Tuesday evening, August 23, in Hotel Majestic, New York. Miss Teiko, who played Rachmaninoff's Prelude in G minor, scored an instantaneous success. She was obliged to give two encores, "En Automne," Moszkowski, and "Les deux Allouettes," Leschetizky. The young artist is hard at work under the able guidance of Miss Kussner preparing her programs for her forthcoming appearances in the early fall, one being with a prominent orchestra.

Ottone Wins Praise in Opera

Augusto Ottone, basso, won the high praise of the music critics as well as the public for his singing during the open air season of Italian grand opera at Carlin's Arena in Baltimore. In commenting on his appearance in "Il Trovatore" the newspapers said in part:

Augusto Ottone was well received. He has a basso of rich quality and considerable resonance, the type of voice that is rare enough these days, and it is admirably controlled.—Baltimore News.

Mr. Ottone was impressive as captain of the guard.—Baltimore Sun.

His "Abbieta Zingara"—that gruesome ballade which, with the comments of the horror-stricken chorus, dominates the opening of the opera—was rendered with sonorous beauty.—Baltimore American.

"Keep Smiling with the Kellys"

A number of musical people who have been motoring this summer have spoken of meeting the sign "Keep Smiling with the Kellys" and have congratulated Mr. and Mrs. Thomas James Kelly (the well known singers and teachers of Cincinnati Conservatory's artist faculty) on their elaborate advertising. But the Kellys, ever grateful, say that if they ever do own a fine motor car, they will use the kind of tire that is advertised that way.

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Echoes of Godowsky's Mexican Success

The following are echoes of Leopold Godowsky's first concert in Mexico City:

Without effort, Godowsky's own compositions are original; there are no innovations in them; there is nothing whatever audacious; they are beautiful because they are simple, poetic and spontaneous. They reveal, as belonging to the composer, a soul free from complexities and full of noble feeling.

To call Godowsky "The technician of technicians," "master of pianists," etc., contains not the mark of an exaggeration, such is the prodigious technic, the marvelous knowledge of the pianist's art that he possesses. I do not know what it is in his performance that makes one wonder most. I do not know if he handles with greater perfection the keys or the pedals, but indeed I can say that when he plays it is with difficulty that one believes that a man does that without any outward signs of strenuous work. To mention in particular only one quality, I refer to one of his greatest virtues—absolute naturalness in everything. No excessive sonorousness, artificial effects, or fast-pounding that seem intended to break keys. No morbid affectations of tone, contortions in melody, nervous excitement or spasms of feeling in any passage. Quite the contrary, absolute poise, a great calmness, sincerity, precision, exquisite tact, and a profound knowledge of all the secrets of the piano. In a word, astonishing command over the wisdom of everything, even of the artist himself.—Rafael J. Tello, El Excelsior, Mexico City, August 4, 1921.

As the public becomes more and more familiar with Godowsky's art, it better understands it and wonders the more. It wonders the more as it feels him an incomparable master of the enchantment of the piano, not for paroxysms or the ideality of his temperament, but because of the transparent clearness of expression by means of the inexhaustible resources of his art. He is a sort of Olympic artist by his gigantic proportions, by the stateliness of his bearing, by means of what one does not often encounter in close proximity.

At the end of each group comprising the program, the audience tendered the illustrious artist a tremendous ovation. All the cultured and music-loving Mexico thronged in eager pilgrimage to hear the great Polish pianist. It was a splendid appearance that the "Iris" Hall presented yesterday, and certain it is that the enthusiasm Godowsky has awakened in the public will grow in the three single recitals he will give during the course of the present week as the completion of his brief stay.—El Universal, Mexico City, August 8, 1921.

Here and There with Maier and Pattison

Guy Maier and Mrs. Maier returned to New York on August 26, after a summer spent in Maine. Mr. Maier, fully recovered from the indisposition which prevented his going abroad in June, is now busily engaged in finding a studio and apartment in New York, where he and Mrs. Maier will make their home in the future. On August 21, before leaving Maine, Mr. Maier and Estelle Adler, soprano, gave an informal concert at "Quisisana," Center Lovell. His part of the program included works by Chopin, Liszt, Schumann, Grieg, and Hill. The accompaniments for Mme. Adler were played by Mrs. Guy Maier.

Meantime in England Lee Pattison, the other member of the Maier-Pattison combination, has been spending July and August in Swanage, a coast resort, preparing for his debut as a lone recitalist in Wigmore Hall, London, on September 1. He and Mrs. Pattison were booked to sail for America on September 6 and immediately on his arrival Mr. Maier and Mr. Pattison will begin rehearsals for the fifty odd joint recitals for which they are already booked.

(Right) Mr. and Mrs. Guy Maier at Center Lovell (Lake Kesau). Me. (Below) Lee Pattison and (?)



Their programs the coming season will include many novelties, as both pianists have been searching for new works during the summer. On this point Mr. Maier recently wrote his manager, Daniel Mayer, as follows: "We keep on discovering fascinating new pieces for two pianos. Our programs this season will be 'humdingers!'"

Klibansky Re-engaged for 1922 Summer Master Classes

Due to the tremendous success which Sergei Klibansky, the New York vocal teacher, has been having with his master classes at The Cornish School in Seattle, Wash., this summer, he has already been reengaged for the 1922 season. This has been Klibansky's second season of summer classes at the Cornish School. So great was the demand for his time that his schedule of teaching was eight hours a day and so many were unable to secure time that his schedule is already partially filled for next summer.

At the close of the season Miss Cornish wrote Mr. Klibansky: "I am more grateful every day that you were my first guest teacher and I hope that you will be my guest teacher as long as you are anyone's teacher." Mr. Kliban-

sky left Seattle August 27 for a short vacation with his family in the Adirondacks, and will resume teaching in New York, September 10.

Kaufmann Vacationing in Pittsburgh

Pittsburgh, Pa., August 20, 1921.—Pittsburgh is honored to have in her midst this summer Minna Kaufmann, who has been vacationing in her old home. Mme. Kaufmann is



MINNA KAUFMANN and her Pittsburgh accompanist, J. Fred Lissfelt.

the New York exponent of Lilli Lehmann, and, while there have been auto and swimming parties, a golf tournament and picnics, work has not been neglected.

In Norway last summer Mme. Kaufmann found many

old and new unfamiliar Norwegian songs, which, with the assistance of her Pittsburgh accompanist, J. Fred Lissfelt, director of music at the Thurston Preparatory School, have undergone daily rehearsals and are gems in the soprano repertory.

Owing to repeated requests, Mme. Kaufmann reopened her Carnegie Hall studios in New York earlier than usual, and classes began September 5.

Rogers at Fontainebleau School of Music

Francis Rogers recently spent a most interesting week in the vicinity of the Fontainebleau School of Music, attending classes and becoming acquainted with faculty and students. Mr. Rogers reports that the pedagogues at that school are delighted with the talented students America has sent to them for instruction and that the students are pleased with their teachers and their growing acquaintance with the great French traditions. On August 18 Mr. Rogers heard a piano recital given by Clara Rabinowitz, formerly a pupil of the East Side Music Settlement in New York and now studying with Philipp, head of the piano department at Fontainebleau. The following day Mr. and Mrs. Rogers gave a program of songs and recitations for the students and were enthusiastically received. The Rogers will return from abroad September 21.

Kathryn Carylna's Summer Activities

Mme. Kathryn Carylna has been teaching uninterruptedly throughout the summer at her New York studio, 257 West 86 Street. Teachers from upper New York State, Oklahoma, Louisiana, and South Carolina have attended her special course of instruction during July and August, and are enthusiastic over Mme. Carylna's comprehensive and logical system of teaching and the quick results achieved correcting defects of tone production.

Mme. Carylna's many years' experience in the grand opera and concert fields of Europe have thoroughly equipped her as a teacher of singing in all its branches.

Dagmar and Cornelius Rybner in Recital

On Tuesday afternoon, August 23, a recital for two pianos was given by Dagmar and Cornelius Rybner at the residence of Mrs. George Barron, Oteora Park, for the benefit of the Candace Wheeler Wild Garden.

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MUSIC ON THE PACIFIC SLOPE

TACOMA PROUD OF GIFTED CHILD HARPIST

Alice Dillon's Unusual Talent—A Midsummer Event—
Cornish School Reception—Notes

Tacoma, Wash., August 19, 1921.—Recently in the home of an officer at Camp Lewis a beautiful harp was installed. It stands six feet high, is handsomely carved and decorated with inlaid designs of pure gold leaf. This instrument, which cost \$1,600 and is direct from the manufactory of a famous musical instrument maker of the country, is the property of Alice Dillon, ten year old daughter of Warrant Officer and Mrs. Earl Dillon, of Tacoma and Camp Lewis. At the age of five Miss Dillon, whose birthplace is Manila, P. I., was well advanced in her study of the harp, and her artistry was for some time one of the attractions of the Pantages Circuit. Her repertory at the present, wide and varied, includes Dussek's "Romance Sans Parole," "Traume," by Hasselmans; "Welsh Air Varie," "Albumbblatt," by Schaecker; Tedeschi's "Marionette." Her instructors have been her father, Earl Dillon, who is well known as a musician and composer of orchestral music, and Attil, the Bohemian, first harpist of the San Francisco Orchestra, a cousin of Jan Kubelik, the violinist. In addition to giving weekly programs at the Officers' Club, the young artist is heard frequently in recitals at the Tacoma Cantonment.

A MIDSUMMER EVENT.

A Raynor Chapter fete at the Country Club was prominent among midsummer events. The music committee, of which Mrs. Frederick Rice, leading Tacoma soprano, was chairman, presented as soloists Curtis Ehrmann von Grudzinski, Russian baritone, and Archie Ruggles, American tenor, formerly soloist with the Boston Symphony Orchestra. With the Russian artist appeared Leif Haslund, composer and pianist. A memorial ballad written especially for the fete by Mr. Haslund was sung by Mrs. Rice. The



ALICE DILLON,
the gifted little daughter of Warrant Officer and Mrs. Earl
Dillon, of the 16th Field Artillery.

Tacoma soloists in addition to Mrs. Rice were Mary W. Dempsey and Mrs. Edward T. Ness, with Mrs. Frederick W. Wallis as accompanist.

CORNISH SCHOOL RECEPTION.

Complimenting Tacoma patrons, and organizations here whose work comprises some line of artistic study, the Seattle Cornish School of Music extended cards to a reception at the new Repertoire Theater in honor of artist guests of the faculty from Eastern cities. Among Tacomans receiving invitations were members of the Fine Arts Studio Club, the Drama League, the Ladies' Musical Club and the Tacoma Collegiate Alumnae Branch.

The new theater is managed under the personal direction of Maurice Brown, a leader in the Little Theater movement, and is considered a distinct asset to the music school. Miss Cornish was assisted in receiving by Mrs. Frederick Keator, president of the Tacoma Ladies' Musical Club, and Mrs. Hugh Clarke, president of the St. Cecilia Club.

NOTES.

Tacoma lovers of band music welcomed the Luther College Concert Band in the Stadium, when the sixty-piece organization gave a single performance in this city. The players are college students from the Decorah (Ia.) institution, and the director is Bandmaster Carlo A. Sperati.

Bernice E. Newell, local impresario, has returned to Tacoma after spending the summer in Seattle as manager of the Cornish Theater and Repertory Company. Mrs. Newell is director of the Annual Artist Course of concerts which has been for several years a feature of the Tacoma musical season.

Summer music schools on Puget Sound include a normal training course for teachers conducted by Laura Jones Rawlinson, exponent of the Dunning System of Improved Music Study. Also, a technic and interpretation class is being largely attended under the direction of E. R. Schmitz, French pianist.

Tacoma musicians are interested in the visit to Puget Sound of Carl Faeltel, the pianist, who is accompanied by

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his daughter, Mrs. James Prentice. A reception honoring Mr. Faeltens was held at the home of Mme. Davenport-Engberg. Among the guests were Theodore Spiering, of New York; Curtiss Ehrmann von Grundzinski, and Count Erik Holstein, of Holsteinberg, Jutland.

Former Tacoma pupils at the reception included Ethel Leach, a graduate of the Faeltens Eastern School. Miss Leach, who is among Tacoma's most accomplished musicians, held a position for the past two years as a member of the musical faculty at the Bennett School in New York. She has accepted the directorship for the coming season in this city of the piano department of the Annie Wright Seminary, one of Tacoma's largest educational institutions. L. L.

Berkeley Musical Festival to Be Notable Event

Berkeley, Cal., August 25, 1921.—The three-day music festival, planned by the art committee of the Chamber of Commerce, as a benefit for the war memorial, promises to be a most important event. The festival will be held in the Greek Theater, September 15, 16 and 17. On the first night Charles Wakefield Cadman will give a program of his own compositions, assisted by Princess Tsianina, Antonio de Grassi, Arthur Weiss, Lawrence Strauss, and a mixed chorus of 300 under the direction of Eugene Blanchard.

The second evening, September 16, will be devoted to the compositions of Berkeley composers, when the program will consist of instrumental and vocal numbers by Fred Maurer, Jr., Henry B. Pasmore, Thomas Frederick Truman, E. G. Stricklen, Mrs. Ralph Waldo Trine, Antonio de Grassi, Wallace Sabin.

The third program will be a Saturday matinee by the school children of Berkeley, under the direction of Victorine Hartley. It will open with a massed band of 150 pieces, to be followed by a kindergarten orchestra, and will lead through the successive steps of choral and orchestral work in the schools to the prize high school orchestra, which has won the highest honors in the state.

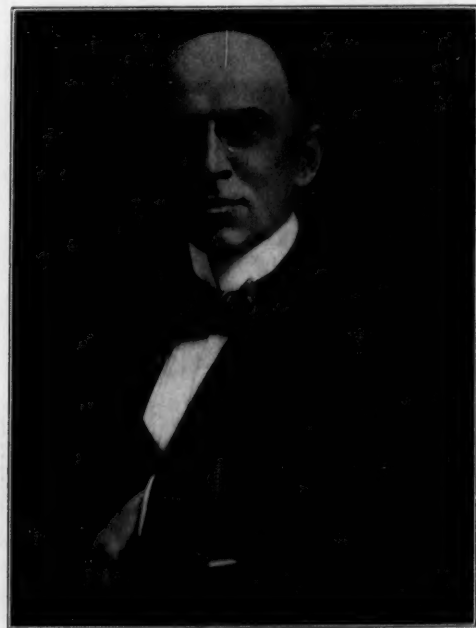
The last concert will be rendered on Saturday evening, when will be presented the work of a number of the composers of the Bohemian Club of San Francisco. This program will be under the general direction of William J. McCoy, composer. There will be numbers by the chorus, and the symphony orchestra which plays for the Bohemian Grove productions. Alexander Saslavsky, for over twenty years concertmaster of the New York Symphony Orchestra, will be the concertmaster of the Berkeley Music Festival Orchestra.

This festival differs from any hitherto held, in that all the programs, with the exception of the school matinee, are devoted to the work of California composers, and one program is exclusively of the work of the composers of Berkeley. The various vocal and instrumental artists are selected by the composers to represent their work.

It is expected that this will be the beginning of an annual music festival. Many season tickets have been bought by patrons, and the chorus of 300 is rehearsing twice weekly. E. A. T.

Some S. Wesley Sears Appearances

S. Wesley Sears opened the new organ in All Saints' Church, Peterboro, N. H., Tuesday evening, August 23. The church was crowded, and the requests of those who were unable to gain admittance so insistent that it was



S. WESLEY SEARS.

necessary to book Mr. Sears for a second appearance. The Peterboro Transcript, in speaking of the event, declared that "those present felt a master hand was playing and the selections, so varied and so beautiful, brought out the wonders of the instrument. It was an hour of charm and keen enjoyment to those who attended."

On July 31 Mr. Sears gave a recital at the New Castle Methodist Episcopal Church, at New Castle, Del. Al-

though the evening was warm, the church was crowded to the doors, people standing in the corridors throughout the entire recital.

Czerwonky Completes Summer Course at Saint Teresa College

Richard Czerwonky conducted a summer class in Winona, Minn., at the Saint Teresa College, which has a very big music department. The conservatory building contains one hundred and fifty practice rooms, besides concert rooms and teachers' studios. The separating walls are of hollow tile and the floors are deadened. Adjoining the conservatory is the main auditorium, which has a seating capacity



SAINT TERESA COLLEGE, WINONA, MINN.,

where Richard Czerwonky, violinist and teacher, conducted a summer course.

of eight hundred. The stage is equipped with two beautiful Steinway grand pianos.

Mr. Czerwonky was made director of the violin department at this institution and has just completed his summer class. He will go there several times during the winter to examine the students, and again next summer for six weeks, once every week.

"Yes, indeed, I have enjoyed my work at Saint Teresa very much this summer, and I am looking forward with great pleasure to going there again. I have always enjoyed teaching sisters, as they are all very anxious to learn and are good students," stated the violinist. "I gave a recital there July 14, and I must say that I have seldom played for a more appreciative audience. It was a real pleasure to

play for them. I also delivered several lectures and class lessons which met with great interest. In all, my time spent there was indeed very pleasant."

Destinn to Open Season November 16

It is interesting to know that the credit of calling Emmy Destinn to America belongs to the late director of the Metropolitan Opera Company, Heinrich Conried. The signed contract lay on his desk about two years, but Conried did not live to hear Destinn in this country. Emmy Destinn made her debut at the Metropolitan Opera House on Monday, November 16, 1908, the opening night of the season, in "Aida," with Caruso as Radames and Louise Homer, Scotti, Didur and Rossi in the other main roles, Arturo Toscanini conducting.

For the countrymen of Emmy Destinn, the New York Americans of Bohemian descent, the never-to-be-forgotten day came three months later, when Smetana's "Bartered Bride" was given for the first time in the Metropolitan Opera House on February 19, 1909. It was the first opera by Smetana that was produced on the American stage.

Suffice it to say that the presence of Emmy Destinn in this country inspired this event.

Her next creation was Minnie in Puccini's "Girl of the Golden West," which was the world premiere, with Caruso and Amato, and Toscanini conducting, in the presence of the composer. Those who heard her that night did not wonder that Puccini selected her in preference to all others for the title role in "The Girl of the Golden West" when he came to this country.

Eight times Destinn returned to New York in November, for full seasons at the Metropolitan Opera House. On October 16 Mme. Destinn will arrive in this country and begin her first entire season of concert work here. Judging by the dates already booked, her time will be well taken up the entire season.

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Faculty list includes for next year: T. H. Yorke Trotter, Joseph Bonnet, Harold Gleason, Arthur Alexander, Arthur Hartmann, Pierre Augieras, Raymond Wilson, Adele Fermin, Gerald Maas, George Barlow Penny.

Bonime "Most Delectable of Accompanists"

Nearly all the artists with whom Josef Bonime has toured as accompanist, including Mischa Elman and Eddy Brown, have invariably remarked on the profuse praise showered on him by critics everywhere. "He received," so says Elman, "more laudation than has been received to my knowledge by any other accompanist."

Leading critics dwell on the manner in which he enhances the work of the artist he accompanies without ever becoming obtrusive. Following are a few expressions used by critics:

"With all the plaudits given the violinists, acknowledgement too should be given Josef Bonime who assisted them at the piano. He proved an accompanist of keen intelligence and a real artist in his sphere. To provide just the exact setting, to keep his instrument ever subordinate to the others and yet give the color and the force to make their work effective requires no little skill, and how admirably Mr. Bonime accomplished the feat was demonstrated in the excellence of the ensemble.—Detroit Free Press in review of Elman—Yaase joint recital.

The sympathy between him and Mr. Elman was so perfect that it was as if there were but one person playing.—Savannah Press.

The playing of Josef Bonime, most delectable of accompanists, was an unflinching and unobtrusive delight.—New York Morning Telegraph.

Mr. Elman was fortunate in having as accompanist Josef Bonime, an accomplished pianist and most sympathetic associate.—Toronto Globe.

It is to be noted that the playing of the violinists was finely com-



Photo by Mishkin

JOSEF BONIME,
Pianist and Accompanist.

plemented by the suave and delicate work of Josef Bonime.—Baltimore Sun.

In Josef Bonime, Mr. Elman has a jewel of an accompanist.—Detroit Press.

He had the difficult task of accompanying Yaase and Elman, and that he did his work thoroughly and with excellent tone and understanding, speaks volumes for his skill.—Pittsburgh Lead r.

How Virginia Kyser Teaches

The fundamental idea upon which Virginia Kyser, of Rocky Mount, N. C., has built up her work as a teacher is her desire to develop in the minds of those who attend her classes the understanding that all of the arts are one, and that possessing the ability to step within the circle of the arts has a very practical bearing upon living.

The condition which has been both a difficulty and an inspiration to Miss Kyser is the general lack of any musical education, or of any opportunity of hearing good music, which prevails in the smaller southern towns. She has had to work in many instances upon the idea that music is merely something to dance by—hence the effort to popularize the class work with every aid of personality and tact. Her classes are conducted on the plan of a story telling hour, the subject matter being adjusted to the minds and ages of those who make up the various classes. At each meeting a current event is discussed, something that will stimulate the desire to read the same thing at length when one comes across it in a magazine.

Each spring Miss Kyser secures the program of the Metropolitan Opera for the season following and bases her work upon it. Then, when some of her students go to New York with her, as is often the case, they are prepared to really enjoy the operas. The librettos and plots are studied minutely, the general characteristics of the persons represented are analyzed, the lives of the composers are discussed, and the general style of their work and relation to the schools of music is treated. As each scene of the opera is discussed records, as sung by the world's best artists, are played.

Stewart Teaches in Reading Eighteen Years

It is now eighteen years since Allen R. Stewart opened the Stewart Studio of Music on Penn street, Reading, Pa. He has a large class of students there, included in which are many teachers. Mr. Stewart studied with C. M. Griffith for three years in New York City, and is a graduate of Albright College, Myerstown, Pa. He has served as organist and choirmaster of the Church of Our Father and the Hope Lutheran and is also well known as an accompanist, pianist and teacher.

Hempel in Liverpool

The Liverpool Symphony Orchestra, Liverpool, England, has asked Frieda Hempel to sing with them at their opening concert of the season, October 11.

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With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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MUSIC TO BE A FEATURE OF BIRMINGHAM'S SEMI-CENTENNIAL

Birmingham, Ala., August 26, 1921.—In Birmingham's growth from a small industrial town of a few hundred fifty years ago to 185,000 now, her appreciation of music and art has kept quite apace with her industrial growth. In the semi-centennial celebration, planned for October 20 to 30, music will play an important part. The pageant which will illustrate her numerical growth will also show how she has developed her school music, her church music and her appreciation of the world's great artists.

A word about what the community sing committee, of which Mrs. W. J. Adams is chairman and O. Gordon Erickson is director, has done, will give some idea of one of the reasons for this development. During the first year of the war the "Community Sings" were begun under the baton of Robert Laurence, later given under the War Camp Community Service. Mr. Laurence did not remain long because he was called into the National Community Service. Hollis Davenney succeeded him in Birmingham and after he was also called to a larger field O. Gordon Erickson was made director. Mrs. Adams is still chairman. During the past year this organization has given a "Sing" every Sunday afternoon during the winter to overflow houses at one of the largest theaters in the State. Chorus have been organized in many of the industrial plants and there is a central chorus of 400 voices. A delightful presentation of the opera, "Martha," given entirely by the employees of one store, excepting the leading character, was one of the features of the work. The "Tale of Old Japan" was splendidly rendered at one of the large theaters. An orchestra of twenty pieces always accompanied and after the close of the winter season a fine municipal band of forty-five pieces sometimes accompanied the sings and other times gave concerts in various parts of the city.

In addition to the plans developed last year, and to be enlarged upon next year, will be a larger orchestra, more choruses and more frequent sings. There will be a Music Week, at which it is planned to have every musical agency in Birmingham cooperating, and an oratorio given Christmas, at which time all units of the chorus will join in making it a great municipal event.

"The All Star Concert" management announced for the opening number John McCormack.

The Music Study Club has not made any announcement for its coming season, but it is understood it will be up to their usual standard.

Leta Kitts, director of public school music, is returning in early September with new plans for the year for the school music and, as formerly, ready to cooperate with any and all agencies for raising standards of musical development.

Contracts for church choirs are about all signed and the reputation of Birmingham churches for splendid music will undoubtedly be sustained during the next year.

The music schools and colleges are renovating their buildings and studios and by September 10 will be ready for pupils.

The site for the Municipal Auditorium is being cleared and work will begin within the next two weeks on the auditorium which will seat 5,000 people. Work is also in

progress on the Shriners' Temple, which will have an auditorium seating 3,500, and the New High School, whose hall will seat 3,500. G. P.

Sue Harvard Artistic to Her Finger Tips

Appended are some press notices received by Sue Harvard in the various cities where she has sung. As they tell in no uncertain terms of the success scored by the soprano, no further comment is necessary.

Miss Harvard has a voice, rich in quality, with enough dramatic fibre for big things and sufficient sweetness for lighter songs.—New York Herald.

Sue Harvard has an appealing personality.—New York American.

She provided one of the most delightful treats of the season.—New York Evening Post.



SUE HARVARD,
Soprano.

Sue Harvard is one of the most promising of young American sopranos.—New York Evening World.

Miss Harvard is artistic to her finger tips.—Pittsburgh Chronicle Telegraph.

Miss Harvard's success was instantaneous.—Cincinnati Times Star.

Her lovely voice completely captivated her audience.—Philadelphia Record.

Sue Harvard gave a genuine thrill to those who heard her.—Baltimore Sun.

Sue Harvard was royally welcomed. She has a big voice of Sue Harvard has an appealing personality.—New York American.

FLORENCE MACBETH—AN APPRECIATION

By Minnetta Bryson

The wonderful success which Miss Macbeth is having at Ravinia this year is not surprising to one who knows her; it is what one has learned to expect from her. Here is what she says is the secret of success: "Get an ambition early in life and make everything you do from that time contribute to furthering that desire. From the time I was four years old I wanted to sing; I made the things I did play their part in helping me to realize my ambition. Let your work be like the rifle ball, which concentrates all its power in one spot, rather than the charge of a shotgun, which scatters its peppery handfuls in every direction."

One thing especially which makes Miss Macbeth so well loved is her graciousness and "homeyness." She has an engaging personality, which shows in everything she does, on the stage as well as off. She is one of those alive persons whom it is a joy to meet. One of her beliefs is that one must get out of one's own light by doing for others, and be like a reflector, sending out the light of service, and it will be reflected back, multiplied.

The secret of Miss Macbeth's success is her sincerity. She is always her own gracious self, under all circumstances. Her portrayal of the various roles in opera are evidence of this, for they are her own original ideas, given as she interprets them regardless of others' portrayals. She is very slow to speak of her own high attainments, but quick to praise the other members of the company in the warmest terms. To meet Miss Macbeth and to talk with her is an inspiration, and one which is prized by everyone who has been so favored.

Arthur Hadley in Recital at Vineyard Haven

Arthur Hadley, who has but recently finished a six week's engagement as cellist with the New York Stadium Symphony Orchestra, is actively engaged in recitals at Vineyard Haven, Mass. Mr. Hadley gave the first of a series of four cello recitals on Sunday evening, August 28, at the charming bungalow of Mrs. John R. MacArthur. A very large and enthusiastic audience thoroughly enjoyed the program which follows: Sonata in D major (1741-1777), Dupuis; piano solos, romance, Rubinstein, "Erl Koenig," Schubert-Liszt; cello pieces—intermezzo from "Atonement of Pan," "The Time of Parting," "My Love," Henry Hadley, tarantelle, Popper, Henry Hadley at the piano; sonata for piano and cello, Boellman.

Mrs. MacArthur assisted Mr. Hadley in the sonatas, as well as being heard in two solos which won warm applause.

"Jiji Shimpo"

Jiji Shimpo is the name of a popular daily paper in Tokyo which awards an occasional medal to those whom it considers famous representatives in the various arts and sciences. The editor of Jiji Shimpo decided that Mischa Elman was one of these, and on one of his recent concert tours pinned a Jiji Shimpo medal on his breast with an appropriate speech. It was the third Jiji Shimpo medal awarded, the other two having gone to Art Smith and Miss Stinson, American aviators. Elman says there is no significance in the fact that the other two Jiji Shimpo medals were awarded to high flyers.

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AN AMATEUR ORCHESTRA.

"I wonder if you can help me out. I want to join a real good amateur orchestra and yet I do not know what ones are in existence or anything about them. Is there anyone in your organization who can tell me the names of a couple, and where and how I can get in touch with them? I want to play viola in a good amateur orchestra; I have been playing twenty-five years myself, violin and viola, and have had a great deal of orchestral experience. I now want to take up the work again."

There are a number of amateur orchestras in New York which you might be able to join. For instance: Neighborhood Symphony Orchestra, J. L. Gottlieb, conductor, 136 East 76th Street, New York; American Orchestral Society, Inc., Dirk Foch, conductor, 541 Madison Avenue, New York; The Kriens Symphony Orchestra, Christian Kriens, conductor, R. F. D. No. 3, Hempstead, Long Island, N. Y.; The Music Lovers Symphony Orchestra, S. Jacobson, Room 2149, 120 Broadway, New York, and another amateur orchestra in regard to which you can get information by writing W. S. F., care of MUSICAL COURIER. Good viola players are scarce and you should have no trouble in getting into any of these.

CHURCH CHOIR SINGER.

"Would it be possible for you to give me any information about the opportunities for a singer in the city of Sydney, Australia? I have had a number of years' experience in church work and am thinking of going to the south Pacific to see if I can continue my church work there, but must obtain a good position to make it possible for me to live during my residence there. Am asking for your advice as I know the MUSICAL COURIER is thoroughly in touch with everything musical, no matter in what part of the world. Thank you in advance for your attention."

From letters received from those who are thoroughly acquainted with the conditions of music in Sydney, it would seem very unwise for anyone to go to that distant country expecting to obtain a remunerative position, either in a choir or as an organist. It is said that organists and singers are probably worse paid in the churches of Sydney than in any other city of the civilized world. Most of the choirs are voluntary. Organists in the Church of England are the best paid, but even they have to supplement their income by teaching and other professional work in order to secure a living. It is said, however, that matters are a little better in Melbourne than in Sydney, but worse in the capitals of the other States. Formerly music was cultivated to a great extent in the Catholic churches during the life of the late Cardinal Moran, who was a man of great taste, but under his successor this is changed in all parts of the commonwealth. Therefore the writer says, in conclusion, "organists and singers are warned against coming here with the end in view of obtaining a position." Visiting singers and instrumentalists have, as is well known, made great successes artistically and financially in the Antipodes, but that is a different story.

HOW TO PRONOUNCE THEM.

"Would you kindly give me the pronunciation of the following names: Dux, Mero, Lisniewska, Dandrieux, Duvernoy, Diemer, Coupey? Is the second syllable of Duvernoy pronounced 'vair' or 'ver', to rhyme with 'fur'? Please forgive the long list. I know you are not supposed to be a walking dictionary, but so many proper names are not to be found in a dictionary. Thanks for past favors."

It is very difficult to give more than an approximate phonetic pronunciation of foreign names in English. Here is the closest the Information Bureau can do:

Dux, like the word "crux."
Mero, May-rer (slight accent on second syllable).
Lisniewska, Lish-nee-ev-skar (accent on third syllable).
Dandrieux, Dahn-dree-uh (slight accent on third syllable).
Duvernoy, De-vair-wah (slight accent on final syllable).
Diemer, De-ay-may (slight accent on final syllable).
Coupey, Cou-pay.

PUBLISHERS OF MUSICAL LITERATURE.

"If it is possible, could you give me the addresses of some publishers who publish books on the lives of the great composers, and also a set of books of all the operas, explaining them briefly?"

Among the books on the lives of the great composers are: R. A. Streetfield's "Life Stories of Great Composers," Theo. Presser & Co., 1712 Chestnut street, Philadelphia, Pa.; G. B. Upton's "Standard Musical Biographies," A. C. McClurg & Co., Chicago, Ill.; Nathan B. Dole's "A Score of Famous Composers," Thos. Y. Crowell Co., 426 West Broadway, New York. For the operas: Charles Annesley's "The Standard Operas," Brentano, Fifth Ave. and Twenty-seventh street, New York; Edith Ordway's "The Opera Book," Sully & Kleinteich, 373 Fifth Ave., New York; Gustav Kobbe's "The Complete Opera Book," G. Putnam's Sons, 2 West Forty-fifth street, New York.

DIFFICULTIES FOR TENORS.

"As I am preparing for a public career, I would like to have a large repertory ready when I make my debut. Of course I know many songs and arias already, but would like some really very difficult things to show what I can do with my tenor voice, which is said to be of excellent quality and well trained to sing 'anything.' I think I remember this same question was asked some time ago and that you mentioned some tenor arias, but their names have escaped my mind and if it would not be too much trouble for you, I shall be most grateful for your answering this letter. My preparation for work has been a thorough one, occupying the greater part of eight years and I know modern languages well, so can sing Italian, French, Spanish and German, which gives me a wide variety in choice."

Here are half a dozen tenor arias that an authority suggests, but possibly you know them already as you have been studying for so long a time. It is most satisfactory to hear of someone who has devoted eight years to preparation for public life as a tenor; there are so many who seem to think a couple of years should enable them to go before the public ready for a career. One of the inquiries received by the Information Bureau expressed great annoyance because her teacher did not consider her competent to start out after taking lessons less than a year and a half.

Here are the arias that are considered to be "stiff" ones: "O Pradisio" ("L'Africaine"), "Cielo e mar" ("La Gioconda"), "Come rugiada al cespie" ("Ernani"), "Deserte in terra" ("Don Sebastiano"), "Il moi tesore intante" ("Don Giovanni"), "Come potevo un angelo" ("I Lombardi"). The "Don Sebastiano" aria goes up to D flat. You probably know that in "La Juive" and also "William Tell" there are tenor solos going up as high as D natural, although high C is considered the extreme practical limit of the tenor voice.

MUSICAL INSTRUMENTS.

"We are considering for the programs for next year's study 'Musical Instruments of the Orchestra.' Do you think it would be an interesting subject? We have paid much attention to vocal music and composers, and as we have many fine instrumentalists in our club, feel some attention should be paid to them, a decision that meets with the hearty approval of every member."

You should be able to make very interesting programs for your club; the history of orchestral instruments holds many possibilities. The beginnings, evolutions, modern inventions, all have much upon which to draw for material, with illustrations of the use and need of instruments less well known, or of less importance, apparently. A year or so ago there was a poem in one of the leading magazines entitled "Those Who Only Play the Bass Viol." It was a charming set of verses, the bass viol being not prominent, like the violin, but steadily doing its work in the background, important and necessary to round out the music. You will find much literature on the subject of instruments that you can consult and are sure to have a successful and interesting season.

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KATHRYN MEISLE,
Contralto.

interesting letter from Kathryn Meisle, the young contralto, which reads in part: "I want to thank you for sending me 'I'd Build a World in the Heart of a Rose' and 'Deep in Your Eyes.' It may interest you to know I used 'Deep in Your Eyes' at one of my recent concerts and found it very well received. I assure you that I will always be pleased to consider any of your publications."

Miss Meisle is the possessor of a voice of unusually lovely quality and is said to deeply impress every audience she sings before.

Miami to Have Large Conservatory

The plans for the new conservatory in Miami, Fla., to be called the Miami Conservatory, are being developed rapidly. A temporary location has been secured so that the fall term can open October 17. The building which is to be erected for this institution will contain studios, dormitories, a large auditorium, and large and beautiful grounds, with an out-of-door theater also to be part of the equipment. The faculty engaged so far includes Emily Byrd, piano; Peggie de Purucker, violin; Sherman Hammatt, dancing; Annie Foster, children's department; Marie Arnaud, French; Nobarto Mehija, orchestral instruments and Spanish. Announcement of other artist teachers can be made shortly.

Bertha M. Foster, director and founder, has for the past twelve years successfully conducted the School of Musical Art in Jacksonville. In making this move to Miami, Miss Foster feels that the cooperation and interest of the citizens will enable her to build an institution that will mean much to the state and to the whole South.

Marie Tiffany's Busy Season

Marie Tiffany, the Metropolitan soprano, after a delightful vacation spent at Briarcliff Lodge, Briarcliff, N. Y., has returned to New York City and is busily engaged in rehearsing new programs for an extended concert tour which begins in September and will take her over the Southern and Middle Western states, filling twenty-four concert engagements before the opening of the opera season in November.

Speaking of one of her recent tours and the exigencies of travel, Miss Tiffany said: "Many little happenings on the road make one forget those tedious hours of travel. On my last trip through Texas and Oklahoma I had rather a gorgeous outfit—to my way of thinking! One thing I

was specially fond of, a fan of a single feather which I thought quite charming. The night was heavenly and a lovely auditorium! Have you noticed the beautiful concert halls they often have in even those tiny Western towns? I walked out on the stage with a grand manner waving the fan majestically. Down in the front row a little boy with a pronounced carrying quality of voice queried: "'Say, Ma, what's she goin' to do with the fly swatter?'"

Music Temple of America, Inc., Aids Soldiers

Notwithstanding the oppressive heat which kept away many from the concert given by the Music Temple of America, Inc., for the benefit of the disabled soldiers of Camp Comrade, the night of Tuesday, August 30, at Hotel Majestic, Bertrand de Bernyz, founder and director of the Music Temple, was able to turn over to Major Robert Starr Allyn, chairman of the Vacation Camp Committee \$150. The audience of two hundred or so made up in enthusiasm what it lacked in numbers, and every artist on the program received great applause.

The Music Temple is about to launch a twenty million dollar campaign for destitute and jobless ex-service men, and pending the start of this, is giving concerts to raise funds for the Vacation Camp Committee, composed of representatives of the Veterans of Foreign Wars, the

Mayor's Committee of Women, the American Legion, the New York Community Service and the Federal Board for Vocational Training.

On the Sunday preceding the concert at the Hotel Majestic, Director Bertrand de Bernyz took twenty-two artists to Camp Comrade to entertain the former soldier boys. The artists who took part in the concert were Suzanne Michod-White, coloratura soprano; Carro Greene, dramatic soprano; Gertrude White, lyric soprano; Henry Thompson, dramatic tenor; Ruth Hall, lyric soprano; Wladimir Dilov, basso; Rose Bach, coloratura soprano; Royal Emmett Ferguson, dramatic tenor; Louise Parker, contralto; Helen MacFerran, lyric soprano; Carmen Corini, dramatic soprano; Reinaldina K. Kennedy, violinist; Rae Furmansky, piano soloist; Elbert Furmansky, violin soloist; Francis Friedman, violin soloist; Irving Finkstein, violin soloist; Claudia Alvine, Dorothy Bate and eight-year-old Ethel Gulde, dancers, artists of the Alvine Schools. The gifted Edith Childe was the accompanist. Katherine A. Borland recited one of her own compositions, "The Message."

Colonel Norbert R. Pendergast, who attended both concerts, became an active member, as did his brother, J. Lynch Pendergast; and both were unanimously proposed as honorary members. At the concert at Camp Comrade, Director Bertrand de Bernyz addressed the ex-service men and was loudly applauded.



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Musical Comedy - Drama - Motion Pictures

It was a mad, wild week here with its eleven new productions and the heat almost unbearable. There were so many things happening that only the most important of the lot left an impression. This week offers almost as much. Too bad that after all of the effort on the part of some of the managers, a great number of the new plays are sure to fail. So first on the list was "The Scarlet Man" at the Henry Miller Theater, withdrawn after two weeks. The Le Baron comedy, with John Cumberland as star, was not a success. This week started off with an all-star revival of "The Merry Widow" at the Knickerbocker Theater on Monday night. Lou Tellegen, as star, began a four week's engagement in "Don Juan" at the Garrick. Also a revival of "The Hero" at the Belmont and William Faversham in the "Silver Fox" at the Maxine Elliot. On Tuesday night we had a revival of one of Belasco's famous successes, "The Easiest Way," at the Lyceum. On Wednesday night the performance of "Tarzan" at the Broadhurst Theater, postponed from last week. On Thursday, at the Ritz, "Bluebeard's Eighth Wife," with Ina Claire as the star, will be the attraction.

"THE WHEEL"

Everyone was interested in "The Wheel," the successor at the Gaiety Theater of the now famous "Lightnin'." It is hardly fair to compare this newest product of Winchell Smith with his former play, for it can never equal the drama that has broken the American long run record.

The play takes its name from the third act, which shows a private gambling room where the hero goes and loses his last cent on the roulette wheel, only to find that his wife, in order to cure him of his terrible vice, gambling, has decided to establish a private place to keep the money in the family. Of course, the wild young husband was forever cured.

Thomas Ross as Edward Baker, the boss gambler, played his part sympathetically. Ida St. Leon as Kate O'Hara was a little strenuous and inclined to be tragic as she portrayed the hard working girl who married the young man of rich family, with an overwhelming desire to gamble. Leila Bennett, of "The First Year" fame, as Norah Rooney, came very nearly being the star. Her comedy scene with Harold Waldridge, as the young Jewish boy in Kate's millinery shop, gave the necessary comic relief that saves the play from being almost melodramatic and too preachy.

Some enterprising motion picture director will soon discover that Mr. Smith has conceived an ideal movie plot in "The Wheel." Think of the possibilities for the camera! All of the thrills are there—the race track scene, the gambling houses, the big climax when the husband loses all of his money, the boss gambler, who is good of heart and helps the young wife to cure the terrible habit, the young couple happily united, the comedy characters—it's all there! And what a fine picture it would make!

"THE POPPY GOD"

Another Selwyn production was offered last week, "The Poppy God" at the Hudson Theater. An oriental drama with all the atmosphere and tragedy that is so popular with plays of this type. Those who do not like the "happy ending" will revel in it. A young Englishman fleeing from China to escape the war finds refuge in the home of a Chinaman in San Francisco. There he falls in love with the lovely Sue Ming, the wife. The husband is warned of the affair and seeks sweet revenge, by enticing the fellow to worship the Poppy God, as the authors call opium. Thus his downfall is accomplished.

The different scenes are splendidly worked out with settings that are quite lavish. Ralph Morgan has many dramatic moments which he handles with skill. The play itself strives for melodramatic effects, and in most of the big scenes accomplishes its purpose very satisfactorily. The production bids fair for a moderate success.

"GET TOGETHER"

The great Hippodrome opened its doors last Saturday night to a waiting multitude, clamoring to see the new offering. Despite the fact that the huge chorus is no more and many of the spectacular scenes, that were created for effects, with their weird settings and a stage full of colorful beings, are entirely done away with, it must be admitted that their loss is not felt, and the new show is much better for their absence.

A Clyde Cook comedy opens the program. It's a rather good idea to have the movies, at least it gives the vast majority of now-a-day audiences, who persist in arriving thirty minutes after the curtain is up, the chance to stumble in the dark, getting their just desserts. Of course Power's Elephants are still with us. What would the Hippodrome be without Jennie doing the shimmy and the other dainty little tricks to the delight of the kids? The Three Bobs have a great act! With the dog and trained crow they come near being the best thing on the program. That crow is a wonder. She (or he?) is the real star of the performance.

The first half ends with the big fantastic ballet, arranged by Fokine, with both Fokine and Fokina taking part. "The Wonder Bird" it is called, adapted by Madame Fokina from an old Aztec legend. Their dances were arranged very picturesquely, but taken as a whole it was a little disappointing. Perhaps after a few days the dancers will acquire a greater skill and move more smoothly. The musical score has been compiled chiefly from Rimsky-Korsakoff and Tchaikowsky, played by a large orchestra under the direction of Doctor Goetzl. There is a wonderful opportunity for marvelous lighting effects, which at the opening performance were not fully perfected. Still with the brilliant costuming, the ballet made a very impressive picture, and lends novelty and dignity to the program. Madame Fokina did a great deal of dancing and made a pretty, graceful picture. Fokine, as the Chief, danced very little but was in and around giving the appearance of watching his dancers to see that all went well. Such a number as this is an innovation for the usual Hippodrome spectacle and will meet with favor.

The big event in the last half was the ice carnival, "The Red Shoes." The mammoth stage has been converted into a skating rink and is really a thrilling sight. Charlotte the wonderful skater is the feature with her part-

ner Paul Kreckau. Kate Schmidt and Howard Nicholson the American gave some excellent exhibitions of real skill. In fact Mr. Nicholson seemed to be the most expert of all the men. This scene alone can make the show at the Hippodrome one of the events of the season and with its fifty per cent reduction in the price of admission there is no doubt that it will be a big season for the house.

"THE MERRY WIDOW"

Last Monday night the very elaborate revival of the world's sensation of sixteen years ago, "The Merry Widow" was presented by Henry W. Savage at the Knickerbocker Theater. We were not so fortunate as to see the great original company when it played here, but several years later a "road company" that invaded one of the far corners of this country. As we recall the delightful memory, it seems Mr. Savage has reproduced as nearly as possible the former operetta without the assistance of any of our modern workmen to touch up the dialogue, which was a great relief. A more beautifully staged or costumed production cannot be imagined. Every effort has been made to make this revival stand out among the season's striking events. And it is very seldom that one hears such good singing away from the opera house. The chorus was excellent.

Months ago we made various announcements to the effect that Mr. Savage was looking for singers, particularly



DOROTHY FRANCIS,

mezzo soprano, who is Natalie in the revival of "The Merry Widow," which opened last Monday, Labor Day, at the Knickerbocker Theater.

principals for this revival. The communications from his office were sent out in the form of an appeal to the American singers, yet in looking over the cast almost every principal has been imported and has had considerable experience as an opera singer. Calling attention to this fact does not imply that we are criticizing these artists, but it does seem strange when there are millions of musical students in America, that voices could not be found that could sing as well or better than the ones we heard. The hauntingly melodious music of Franz Lehar was sung in many different accents and at times the familiar tunes seemed new and strange.

Madam Lydia Lipowska, as Sonia the "merry widow," was beautiful to look at and made a most charming picture. There was considerable nervousness that was surprising for an artist of Lipowska's experience. Consequently her tones were very uncertain. Reginald Pasch, from the Rembrandt Theater in Amsterdam, made a splendid impression as the Prince. At the end of the second act he was given a veritable ovation. His voice is of a sympathetic quality but in an operetta we much prefer singing with good clear diction. On the other hand Frank Webster, the English tenor, sang very well indeed and his diction was perfect. Dorothy Francis as Natalie was vocally all that could be desired. She was obviously an opera singer, for there were times when she was a little too tragic in so simple a role. George Dufranne, the French tenor, had the small part of the Marquis and did not seem to be sufficiently important vocally to have been imported. Jefferson de Angeli, the comedian, gave all the necessary comic relief. There is every possibility in this revival of "The Merry Widow" fulfilling all of Mr. Savage's expectations. Its engagement here is limited to seven weeks, and then an extensive tour is planned throughout the country.

THE RIALTO.

It is not often that a picture wins such marked popularity and circumstances permit its inclusion for a second week's showing at the Rialto, but that is what happened in the case of Thomas Meighan in "Cappy Ricks." This story of sea adventures had a most appropriate introduction in William Stickles' rollicking "A Sea Song," which

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was sung with splendid sonority by Max Francis, baritone, and the Rialto Male Chorus. Grace Fisher, violinist, opened the program with a number which can always be safely counted upon to score, the "Meditation" from Massenet's "Thais." In this case, also, the work itself was given an interpretation which thoroughly merited the warm applause accorded it and the player. The "Valse Brillante" of Maurice Moszkowski, as danced by Lillian Powell, became a work replete with color and motion. The Rialto Magazine and a Mack Sennett comedy completed the bill.

THE STRAND.

"Owing to the great success of George Arliss in 'Disraeli' and in order to accommodate all those desirous of seeing this splendid picture, we are compelled to hold it over for a second week. We do so despite the fact that we have strictly adhered to our policy of playing a picture one week only." So read the announcement at the Strand last week, where the "Disraeli" picture again drew crowded



HENRI SCOTT,

a very well known operatic and concert basso, is soloist for this week at the Strand Theater. (Photo © Mishkin.)

houses. As the program arranged in connection with the feature was the same the second week also, no further comment is needed.

THE CAPITOL.

Selections from Bizet's "Carmen" and Saint-Saëns' "Samson and Delilah" formed the prominent feature of the musical program at the Capitol last week, when Clara Kimball Young in "Charge It" attracted large audiences. There was the opening chorus from the Biblical opera, and Helena Marsh, formerly of the Metropolitan Opera Company, gave the familiar "My Heart at Thy Sweet Voice" with a beauty of voice and of interpretation which quickly won the delighted response of her audience. In the Bizet work the Capitol Grand Chorus of seventy-five voices gave the opening chorus with verve. Maria Samson repeated her former successes with Micaela's aria and Erik Bye gave the rousing Toreador Song with marked dramatic intensity. In this number also the chorus did splendid work. One of the most delightful dance numbers it has been the writer's good fortune to see in many a day at the Capitol was the "Rendezvous Gavot" of Aletier. The graceful figures of Doris Niles, Thalia Zanou, Alexander Oumansky, and another man whose name was not on the program, had the advan-

tage of a tinkling piano accompaniment and the vocal aid of the Capitol Mixed Quartet—Elizabeth Ayres, Louise Scheerer, Peter Harrower and Alva Bombarger. A remarkably interesting motion picture of Mt. Katmai, made by the Mt. Katmai expedition of the National Geographic Society; the regular Capitol News and an organ number, played by Melchiorre Mauro-Cottone, completed the program.

THE RIVOLI.

Elizabeth Clinton, soprano; Susan Ida Clough, mezzo soprano, and the Rivoli Chorus opened the program at the Rivoli last week with selections from Poncielli's "La Gioconda." The Rivoli Chorus is excellent, and it is a pleasure to record its steady growth and dependability as asserted during the past few trying weeks. For the dance number, Paul Osgood and Grace Eastman pirouetted to the music of the Chopin waltz in C sharp minor as played by Leopold Godowsky on the Ampico piano. Judging from the enthusiastic comments heard in the writer's immediate vicinity, this solo work is proving thoroughly popular. The feature picture was "Room and Board," with Constance Binney in the principal role, and for a prologue, Margaret Ruthven Lang's charming "Irish Love Song" was given by the Women's Chorus, Marye Berne, soprano, and Carlo Enciso, tenor, who were also heard in "Kathleen Mavourneen." The remaining musical number consisted of violin solos by Willy Stahl, who gave those two favorites, "Tambourin Chinois" of Kreisler and "Hindu Songs" of Rimsky-Korsakoff.

ARTHUR HACKETT FOR THE CAPITOL.

Again S. L. Rothafel is bringing to the Capitol Theater a distinguished singer from the musical world. Arthur Hackett, concert artist, will be the guest soloist for the week of September 11. There are very few voices that



ARTHUR HACKETT,

the distinguished concert singer, will be guest artist at the Capitol Theater the week of September 11.

have a more beautiful lyric quality than Mr. Hackett's. For several years he has been considered one of the most popular artists that appear on our concert programs, also a soloist with the principal symphony orchestras of the country. His appearance for the first time at the largest of our picture houses will be quite an event.

OPENING OF LOEW'S STATE THEATER.

The opening last week of the new Loew's State Theater, was without doubt one of the most notable events in the history of vaudeville and picture houses. A gathering of notables, stage and screen celebrities that New York has seldom, if ever, witnessed before assembled to christen the magnificent theater. The mounted police were busy keeping the crowds back, that the invited guests might force their way inside.

The theater is one of the largest of its kind in the country. The interior is really a magnificent sight with its deep crimson covered chairs and black and gold hangings and impressive mural decorations. The entire house is carpeted with a rich velvet covering that is rarely found even in the finer of our legitimate theaters. The orchestra consists of twenty-five men with Joseph Jordan as conductor. The policy is a feature picture and six vaudeville acts with changes twice a week.

MOVIE NOTES.

Nazimova's newest picture, "Camille," was given at a private showing here at the Ritz Hotel on September 7. Later in the month Metro will release this June Mathis version of Dumas' famous novel. It has been pronounced a very splendid picture by those who saw it.

An injunction against the showing of "The Three Musketeers" is being sought by the Triangle Film Corporation, which claims that the Fairbanks picture is an infringement of their copyright obtained for "D'Artagnan." This is unfortunate and it will be interesting to watch the legal outcome.

For several days past the local newspapers have been filled with news from Washington to the effect that the Federal Trade Commission has charged Famous Players-Lasky Corporation of violating the anti-trust laws. The commission charges that this corporation is the large concern in the motion picture industry, owning five hundred theaters in the United States and Canada and having pro-

ducing companies in almost every country. Also, that over one half of the money spent last year at picture theaters, was in houses where this corporation's pictures are shown.

"The Golem" has passed its five hundredth presentation at the Criterion Theater. "Humoresque" the big feature of last season was shown five hundred and four times. "The Golem" will certainly establish a new record.

Joseph Plunkett has engaged Henri Scott, bass baritone, as soloist for the Strand Theater this week. For years Mr. Scott was a member of the Metropolitan and Chicago opera companies. As concert singer he is equally well known. The others on the musical program for this week are Judson House, tenor, who is exceedingly popular here and Estelle Carey, soprano, a member of the Strand staff.

Charles Chaplin sailed for London, his home. Everyone there is conjuring up memories and bursting into print with little human interest stories about the great comedian's childhood. So much for the price of fame!

NEW YORK MUSICAL ATTRACTIONS.

"Follies" (Ziegfeld's famous revue), Globe Theater.

"Get Together" (The New Extravaganza), Hippodrome.

"Mimic World of 1921" (Performance at 8:30), Century Roof Theater.

"Merry Widow" (The famous operetta with international cast).

"Put and Take" (all negro revue), Town Hall.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (All negro revue), Sixty-third Street Theater.

"Scandals of 1921" (George White's revue), Liberty Theater.

"Sonny Boy," (moves to Selwyn Theater Sept. 12), Cort Theater.

"The Whirl of New York" (closes in two weeks), Winter Garden.

"The Last Waltz," (new Strauss operetta, claimed to be one of the best musical offerings presented in New York in years), Century Theater.

"Tangerine" (musical comedy), Casino.

"The Greenwich Village Follies of 1921" (opening week), Shubert Theater.

FEATURE PICTURES THAT CONTINUE.

"Perjury," William Fox feature film, Park Theater.

"No Woman Knows," Universal film, beginning September 4, Central Theater.

"The Three Musketeers," (The Fairbanks Masterpiece), Lyric Theater.

"The Golem," eleventh week, Criterion Theater.

MAY JOHNSON.

Interesting Concerts at Bar Harbor, Maine

In Bar Harbor recently lovers of music were overjoyed at a telephone invitation to come to the beautiful music room of Courtland Palmer and his sister, May Palmer, at Brook End, to listen to the septet of Ravel, the quartet of Debussy and the andante of Courtland Palmer's quintet. Carlos Salzedo, with the string quartet of the Chamber Music Art Society (Towbin, first violin; Krauter, second violin; Moldavan, viola; Percy Such, violincello), Brooks, flutist of the Boston Symphony, and Georges Grisez, clarinet, also of the Chamber Music Art Society. In the Ravel septet, Salzedo, Grisez, Towbin, Krauter, Moldavan, Such and Brooks were admirable. As a second number the Chamber Music Art Quartet played most of the andante of Debussy's quartet, then Salzedo played three of his harp compositions, "Mirage," "Idyllic Poem" and "Whirlwind," which had to be repeated. Courtland Palmer played the andante of his quintet with the string quartet, a work of intense beauty and rhythmical feeling which should be heard more often by the public at large. In response to the persistent applause, once again the mingled harmonies of the Ravel septet were heard.

Among the audience were Poldowski (Lady Dean Paul), Mr. and Mrs. Ernest Schelling, Richard Aldrich, Mr. and Mrs. Arthur Whiting, Mrs. Frederick Vanderbilt, Mrs. John Henry Hammond, Mr. and Mrs. Fabbri, Mrs. Wright, Mme. Cecile Sartoris, Mme. De Menocal, Miss Opydyke, George Dorr, Mrs. Kane, Fanny Cottenet.

The first concert at the Building of Arts was devoted to Poldowski and Verlaine. Lady Dean Paul Poldowski has put to music more of Verlaine's poems than any other composer. She has made a profound study of the poet's moods and adapted her own to his, completing with the greatest delicacy of comprehension, rhythm and color the picture evoked by the words of Verlaine. Her music conveys the ironical yet exquisite badinage of the "Fetes Galantes," the mysterious whisperings of "Aquarelles" and the rhythmic color schemes of "Paysages." In these Verlaine recitals Poldowski was assisted by Mme. Cecile Sartoris, who in a concise and interesting lecture discusses Verlaine in relation to other arts. Poldowski had to repeat several of her songs, and both artists were heartily applauded.

The second part of the program included four piano pieces by Poldowski. She had to repeat "La Ballade des Fous" and also the charming "Musical Box," already given at a recital at Mrs. Frederick Vanderbilt's home. To close the concert George Grisez played superbly Poldowski's three new pieces for clarinet.

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WEEK BEGINNING SEPT. 11th

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with Wallace Reid Gloria Swanson Agnes Ayres Wanda Hawley Theo. Roberts Monte Blue Bebe Daniels Elliott Dexter

A Paramount Picture

CRITERION TIMES THIRTEENTH SQUARE WEEK

"THE GOLEM"

"ELI-ELI PROLOGUE"—BUSTER KEATON, TONY SARG ALMANAC

Lillian Croxton Gives Song Recital

On Sunday evening, August 14, in the Strauss Auditorium, an interesting and artistic program was rendered by Lillian Croxton, soprano, whose popularity is growing rapidly in the musical world. Never has she been heard to better advantage, her delightful coloratura voice ringing clear and clear in the large auditorium. Her program consisted of selections by Verdi, Benedict, Mana-Zucca and others, which were heartily received. Seven encores were necessary before the large attendance was satisfied. She also sang on August 9 in the grand ballroom of the Hotel Majestic at the Music Temple of America, where her success was as pronounced as on all other appearances. Maud Reiff, accompanist, proved to be a most capable assistant.

Some Musical Humoresques

(Promulgated by the Century Music Publishing Company.)

"I want an E string, please," said the violinist to a green Cockney clerk in a music store.

"Would you mind pickin' one aht yourself, sir?" said the clerk. "I 'ardly knows the 'es from the shes."

Mrs. Keene was greeting the eligible bachelor guest effusively, and as she took his hat Miss Keene, in the next room, could be heard executing a song to her own accompaniment.

"Ah!" exclaimed the fond mother proudly, "my daughter is breaking into song!"

"You are right, madam," growled the exasperated listener. "You can tell that she is breaking in, for obviously she hasn't been able to find the key!"

age, experience, etc., "W. S. F." care of MUSICAL COURIER, 437 Fifth avenue, New York.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$25.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

ACROSS THE COUNTRY

Akron, Ohio, August 29, 1921.—An exceptional program of concerts has been announced by Mrs. Charles Hoover, chairman of the program committee of the Tuesday Musical Club, to be held at the Goodyear Hall during the coming season. The first concert will be given October 25 by Florence Easton, Metropolitan Opera soprano. Salzedo Harp Ensemble Players will be the attraction November 15. January 24 Francis Macmillen, violinist, and Idis Lazar, pianist, will present the program. Virginia Mauret will be the feature February 12, and a fitting close will be the appearance of Cyrena Van Gordon, contralto of the Chicago-Opera Company.

One of the most interesting music courses to be presented by any individual since the dissolution of the Music League is that announced by Malvin Brock. Mr. Brock will present Geraldine Farrar and company, Fritz Kreisler and Serge Rachmaninoff on October 22, November 25 and January 11.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Birmingham, Ala.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Fort Smith, Ark., August 25, 1921.—A number of the prominent musical, business and professional men and women of Fort Smith have formed the Fort Smith Concert Club for the purpose of bringing musical artists to this city. The president is W. H. Johnson, active vice-president is Elizabeth Price-Coffey, director of the South Western Studio of Musical Arts; secretary, Gladys Krone; corresponding secretary, D. C. Smith, president of Draughton's Business College; treasurer, W. J. Murphy of the W. J. Murphy Company. There are 800 members, and the lower floor and first balcony of the New Theater have already been sold and the artists already engaged are Margaret Matzenauer, October 5; Efreim Zimbalist, November 23, and Helen Stanley, in January.

Ithaca, N. Y.—(See letter on another page.)

Miami, Fla., August 27, 1921.—Bertha Foster, founder and director of the School of Musical Art in Jacksonville, will open a Conservatory of Music in Miami about the middle of October. She returned recently from New York, where she engaged the following teachers to add to her faculty: Sherman Hammatt, teacher of dancing; Emily Byrd, pianist; Peggie de Purucker, violinist; Claire Kellogg, singer, and Marie Arnand, instructor in French. Miss Foster is planning many departments and the names of the entire faculty will be published later. Until a building to conform to the needs of the Conservatory is completed, Miss Foster will find a house suitable for temporary quarters. Miss Foster is very glad to report that a number of prospective pupils have enrolled to date, and that she is receiving considerable encouragement. A number of local teachers are extending the right hand of fellowship and everywhere she is greeted heartily.

Miss Foster's Conservatory will be the fourth conservatory of music which has been established in Miami. More than seventeen years ago, Franklin Coleman Bush, concert pianist, of Chicago, founded a "Miami Conservatory of Music." After about ten years, the Miami Conservatory of Music ceased, and Mrs. L. B. Safford founded the Miami College of Music and Oratory. In 1917, Mrs. Safford went to Washington to enter into war work, and then Kanute Felix founded his Florida Conservatory of Music and Art. All of these schools have helped to prepare the way for Miss Foster's work, and Miami is more than ever ready and willing to welcome this new school of music.

S. Ernest Philpitt, local manager of musical artists, returned last week from a prolonged trip to Washington and New York. In this latter city he engaged his artists for

the coming season, among them Miami is glad to note Sousa and his Band, Fritz Kreisler and Salvi.

Mrs. B. E. Smith, teacher of piano, who has spent eighteen months in Atlanta, Ga., returned this week to Miami. She is delighted to be in her home town again and says it is for good now.

The Mana-Zucca Choral Society enjoyed a picnic at Miami Beach. Plenty of good things to eat, lots of fun in the surf, and a glorious moonlight home ride were among some of the pleasant experiences.

Pupils of Lillian Rannels Powers gave an interesting recital at the residence of their teacher. Muriel Subt, Edith Hart, James Barnes, Mary Barnes, Evelyn Foster and Marjorie Powers entertained at the piano, while Eleanor Beers, Elzada Feaster, and Velma Ruth Powers gave entertaining readings.

New Haven, Conn., August 30, 1921.—The St. Ambrose Society will open its twenty-sixth season of music in October by giving a program of modern composers at the Hotel Taft. In November, the club will give its annual concert, which has become one of the musical features of the early fall. December's program will be essentially of Christmas music, while Reciprocity Day will be observed in January, when the Schubert Study Club of Stamford will render the program. One of the most delightful programs of the year is the organ recital given in May and open to the public, which fills the old historic Center Church to the doors. The officers are as follows: President, Mrs. George Hill MacBean; vice-president, Mrs. George A. Austin; secretary, Belle Roper Slater; treasurer, Mrs. Clarence B. Bolmer; librarian, Ruth Lathrop; board of directors, Eda Bowers Robinson, Marjorie Kilborn, Mrs. W. S. Horton; chairman of program, Marion Wickes Fowler; chairman of press and printing, Mrs. Clarence B. Bolmer.

Roanoke, Va.—(See letter on another page.)

Selma, Ala., August 23, 1921.—Annelu Burns, violinist and song writer, has just returned from a two months' visit in New York City and has resumed her duties as leader of the Walton Theater Orchestra. While in New York Miss Burns placed several new song lyrics with Ernest R. Ball, with whom she collaborated on the recent ballad success "I'll Forget You."

Soloists selected for the special musical evenings at the Broad Street Presbyterian Church are Marie Smith, soprano; Mrs. G. Bowie Smith, soprano; Henrietta Harper, pianist, and Annelu Burns, violinist. Rosa Franz Harper is organist and choir director in the absence of Annie C. Bill.

John Seymour, bass violin player in the Academy Theater Orchestra, is organizing a fifteen piece orchestra which will present classical and popular programs at least once a month during the coming year. The Selma orchestra will also book concerts in nearby Alabama towns.

Henrietta Harper will return to Boston early in September to resume her course in piano at the New England Conservatory of Music.

A large three manual organ is being installed in St. Paul's Episcopal Church. When completed it will be one of the finest organs in Alabama. Alonzo Meek, organist at the Academy of Music, will take charge of St. Paul's choir.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Sundelius' Success at Asheville Festival

Marie Sundelius made the trip specially from Ravinia Park, Chicago, where she is singing leading roles in the opera there, to sing twice at the Asheville, S. C., Music Festival. On the first evening she sang the "Ah, fors e lui" aria, from "Traviata," and "Solveig's Lied" by Grieg, in Norwegian, as an encore. In the second part of her program she sang a group of songs that included compositions by Dvorak, Grieg, and selections from the Old English and Irish song literature. In the words of the Asheville Citizen: "Her voice is a lyric soprano of very beautiful quality; she achieved a very decided success."

Her appearance as Marguerite in "Faust" in a concert version of that opera two days later brought forth a demonstration. Mme. Sundelius returned to Ravinia to finish the season there and will shortly go to her camp in Maine for a complete rest after her more than strenuous opera and concert activities. On September 25, she sings her first concert of the new season at Wellsville, N. Y., and, beginning directly thereafter, will be kept busy without a break until she joins the Metropolitan forces again in early November for rehearsals.

What September First Means to Van Vliet

September first this year was decidedly an interesting date in the life of Cornelius Van Vliet, the cellist. Thirty-five years ago on that date he was born; twenty-five years ago on that date he took his first lesson on the cello; and ten years ago on the same date he arrived in America on board the steamship "Rotterdam" coming from Rotterdam and having been born in Rotterdam.

MUSICAL COURIER READERS

What Should Teachers Know?

Iowa State College, August 23, 1921.

To the Musical Courier:

When I was travelling for the MUSICAL COURIER about a dozen years ago I ran across the following cases of musicianship among professors of music and teachers in great universities and colleges: A professor of music who could not sing the melodic minor scale (he was a singer, trained abroad). I discovered it when playing an accompaniment for him. The first part of the song was in F minor, the second part in F major. The notes of the melody were identical for several measures in each part. He could not sense the difference and sang them both in major. I pointed out his error and he made several attempts to get it right but only made it worse and ended in utter confusion.

The head of the public school music of a State university who could not tell when his women's choruses were singing their parts correctly. I discovered this in listening to a drill of a two part chorus. The second voice was an easy part but contained a few skips of a diminished fifth and minor seventh out of the key. They were never sung. I asked him about it and he said it did not matter, it sounded all right, and he did not have time to drill them and get the part right. He was a singer, trained abroad.

A director of music in a State university who had never studied more than the merest elements of theory and was teaching canon and fugue. I looked over a few examples left in the class room and was not astonished at the work. It was terrible—no semblance of melody or harmony, no phrases, no cadences, nothing but notes. He said he never had them played as no one in the class was a good enough pianist and he could not play. He was a singer, trained abroad. In all his teaching he used a player piano to give illustrations—form, rhythm, etc.

A supervisor of music in the public schools of a good sized town who had no sense of rhythm. She said she did not think that important as long as she could teach tonic sol-fa, besides she had never been able to master rhythm. She sang a little and played not at all.

A director of music in a State university who conducted the orchestra but had no knowledge of any instrument—not even piano. He had scores in front of him when he conducted but what they meant to him I could not imagine as the orchestra played many, many wrong notes—melodically as well as harmonically—and he never knew the difference. He was a singer, trained abroad.

Now, I would like to inquire, how do these men get their jobs? Because they are able to sing pleasingly? It seems so. The above are only a few of the many cases that came under my observation, but it struck me then that until some better system is devised for getting competent musicians in places of great importance we can not expect much in the way of advancement in music among the people at large.

By the way, with regard to education and music: It seems to me that the great need of the world is for men. If men must sacrifice virility and strength in order to attain proficiency in music then I believe their efforts in music are of little value. Many of our great artists (so called) are pleasing performers merely. They are matinee idols. They sing, they play, they leave no message behind. Any education, no matter how gained, whether in a university or the college of the world, is all right if it makes the man a man among men. But if it makes him a man apart from others then his life is barren. So the first aim should be to make men, and after that musicians, painters, poets, novelists, etc. There is ample time for any one with talent to master one or two instruments, theory, history of music, etc., yet mix with the world, study languages, the sciences, mathematics, and become a first-class citizen, if—and here is the great obstacle—if he does not have to devote too much time to taking his girl to the movies, the beach, the woods, etc.

Very truly yours,

(Signed) A WELL KNOWN MUSIC EDUCATOR.

Annie Louise David to Remain West Until December

Annie Louise David, the harpist, will remain in California until December and will be available for concert engagements, under the direction of Selby C. Oppenheimer of San Francisco. Miss David finds that there is much interest in the harp and she will fill many concert engagements, besides doing some teaching while in the West. Two of her pupils will return to New York with Miss David. Today, September 8, the harpist gives a recital in the ballroom of the Hotel Claremont, Berkeley, with Gabrielle Woodworth, soprano.

Francis Macmillen in Town Hall October 14

Francis Macmillen, the violinist, will give his first New York recital of the season at Town Hall, October 14. His program will include the Lalo "Symphonie Espagnole" and compositions by Mozart, Sinding and Handel-Thompson.

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